

Copyright

By

Rebecca Hilary Ratner

2014

The Report Committee for Rebecca Hilary Ratner
Certifies that this is the approved version of the following report:

BORDERLINE

APPROVED BY
SUPERVISING COMMITTEE:

Supervisor: _____

Ellen Spiro

Nancy Schiesari

Janet Staiger

BORDERLINE

By

Rebecca Hilary Ratner, B.A.

Report

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

In Partial Fulfillment

Of the Requirements

for the Degree of

Master of Fine Arts

The University of Texas at Austin

December 2014

Dedication

To those who let me back in.

Acknowledgements

To my thesis committee members, Ellen Spiro, Nancy Schiesari, and Janet Staiger for stepping up and supporting me when I reached out to UT for readmission to the MFA film program, reopening the door to filmmaking in a holding and supportive environment. My gratitude to you three for your support is immeasurable.

To Ellen Spiro for her on-going insight, support and perspective during all the stages of this process, viewing many a rough cut and offering direct and effective suggestions.

To the Graduate Studies Committee, Stuart Kelban and Don Howard for opening the door to closing an old wound and revealing a new world by ushering in my request for readmission to the program.

To Regina V, who fearlessly showed her complex sides in this film and did such an act of service by putting herself in the line of camera's fire.

To PJ Raval for conducting an inspired thesis class with a group of thoughtful and committed grad students who made me remember why I love school and the academic environment.

To my MFA student colleagues with whom I spent a mere semester, for upping the ante with the quality of their work, and welcoming of my participation.

To Susanne Kraft, Jeremy Gruy, Linda Cavage, for their technical assistance, and wealth of knowledge.

To Gloria Holder, Bert Herigstad, and Char Burke, for their administrative support.

A special thanks to my family for seeing the humanity in this project and accepting my pace of progress.

Abstract

BORDERLINE

Rebecca Hilary Ratner, M.F.A.

The University of Texas at Austin, 2014

Supervisor: Ellen Spiro

This report tracks the process of researching, developing, casting, directing and editing **BORDERLINE**, an hour-long documentary film. The film was produced as my graduate thesis film in the department of Radio-Television-Film at the University of Texas at Austin in partial fulfillment of a Masters of Fine Arts in Film Production.

The film aims to get inside the psyche of Regina V, a woman living with Borderline Personality Disorder (BPD). The appeal of filming someone with this diagnosis was due to a common experience of those who diagnostically qualify: extreme emotional pain. Hence, in order to unravel the riddle of Borderline, one must understand the architecture of suffering, suffering as process, as action, an action I wanted to capture and detail. 80% of this population attempt suicide, 10% succeed. Approximately 2% of the US population meet criteria for BPD, and few practitioners have the skill or desire to treat it. As if mental “illness” were not already stigmatized, this diagnosis carries the

most stigma within the mental health profession, many practitioners speaking in derogatory ways about those who diagnostically qualify. In essence, the hands that should feed and help those so afflicted are the very hands that shoo them away.

Because Borderline is a diagnosis that points directly to an individual's attachment issues and interpersonal dysregulation, I anticipated interpersonal challenges would emerge between me and the film's main subject, Regina. I hoped that the complex dynamics within our relationship, if properly maneuvered, would translate to affects Regina expressed on camera and that these quick shifting affects would generate an experience for the audience that might jar their emotional space, offer a small taste of how Regina lives daily, an increased understanding of what generates emotional pain, and maybe inspire a shard of empathy, if not curiosity, for people who behave badly.

If nothing else, film offers the opportunity to change a person's feelings, on a minute-by-minute, scene-by-scene, shot-by-shot, blink-by-blink basis, such that we become hyper conscious of the blow-by blow emotional shifts that life events generate. With this film, I hope to take people on an emotional trip.

TABLE OF CONTENTS

Back Story	1
Development and Preproduction.....	7
Crew and Technology.....	8
Casting.....	10
Visual Style and Panache.....	14
Production.....	17
So Long Ago.....	17
The B/W Interviews Round 1 (November 2012).....	20
The B/W Interviews Round 2 (December 2012.....	24
Vérité - Finding the Film's Stahhr.....	30
The B/W Interviews Round 3 (March 2013).....	39
Pilgrimage to Boston with Regina and Barbara.....	39
Dance Shoot (LA).....	41
B/W Interviews Round 4 (June 2013).....	44
Dialectical Behavior Therapy (DBT) Group Shoot.....	47
Fall Out With Regina	48
Reparations with Regina.....	51
Cutting Montage.....	52
Marsha The Marsha Linehan Interview	53
Filming Regina again, Fall 2014.....	56

Post-Production.....	58
Logging and Marking the Footage	58
Finding an Editor	59
Finding My Compass.....	60
Adding an editor - Finally an Assembly.....	61
Rough Cut 01 and beyond.....	62
Sara Finishes Her Stint and Screening No. 1.....	66
Epilog Lady.....	69
Appendix 1: Communications In My Bid For Readmission.....	70
Appendix 2: Craigslist Casting Ad.....	75
Appendix 3: Craigslist Ad for Cutting Montage.....	76
Appendix 4: Text Outline of Footage Selects.....	77
Appendix 5: Note Cards for 1 st Assembly.....	128

BACKSTORY

I used to think the world of film. I was fanatical in my belief that film was the answer to managing emotional pain, that I could use film to sublimate my aggressions and unkempt feelings and thoughts, explore them in a space that was safe to speak in without punishing recourse. I saw film, which was the primary medium I initially fell for, as *the* answer, a place to expose ungraceful human interactions in a way that was potentially empathic and seductive in its dramatic pull and audiovisual potential. I had a few moments, back in the day, when actors I worked with managed to fully integrate the material and make it their own, when the crew truly enjoyed watching the performance unfold, and I could stand back and marvel at this constellation of people who collaboratively had created this space where a real feeling, a real experience was emerging. I felt connected. Somehow I felt life would be a series of such transcendent events and, subsequently, have spent much time chasing that belief.

Back then (in the 1990s – 2000s), in my fanatical belief that “film is the world” and that the world could be contained in a single frame, I prioritized the *idea* above all else. It was the gold and everything should bow to it. I so valued the idea that I failed to notice the thing most elemental to experiencing the idea as meaningful: relationships, collaboration. As a result of that, in pursuit of a genius film, I mismanaged relationships with my core collaborators. Still young, having always been in a school environment, I did not realize how precious and rare it is

to find people with whom I am so simpatico. I did not recognize that The University of Texas had effectively vetted this exceptional group of people with whom I could walk this journey, not just a filmmaking endeavor, but a life building enterprise. I walked into the UT graduate program in 1995 thinking that it would be the films that I made that were most important. And I left, degree incomplete, still believing this, having broken my friendships with two of my closest collaborators, friends and classmates. Today, for me, what I have learned in completing this degree is that the primary motivation for making a film is the experience of working with other people, the relationships that endeavor sows and the pleasure of building meaning *with other people*.

In 2012, after years of confusion and false starts, I was squaring off with choices I had made that had generated unfavorable outcomes, truly feeling the loss of relationships and professional opportunities borne from decisions made from unstable ground. I had myself engaged in therapies used in the treatment of Borderline Personality Disorder, and these therapies, if pressed into the right hands, were powerful. I felt as if my therapist, like a surgeon, had opened me up and, with retractors, was probing around my insides, pulling back the folds in my brain - “what’s that?” - as she moved aside some mental hiccup.

All this probing loosened tissues holding dormant feelings, buried under layers of other feelings masquerading as truths. I felt as if, at last, my search had landed me in the right hands, with people who could help unriddle rhymes that had plagued me for decades. I was broken and inspired.

As years of emotional backlog surfaced, I was being exposed to feelings where I had to feel the effects of my behavior, how I had landed where I had. I began to think more seriously about my MFA and the way I had not honored the opportunity. With encouragement from family and friends, I contacted Stuart Kelban and Don Howard to find out if reentry to the program was a possibility. Given the fact that I had matriculated nearly seventeen years earlier, and had left the school over twelve years ago, my case did not look good. Both Stuart and Don were generous with their time in talking to me, but did not seem overly optimistic that my appeal for re-entry would pass muster. (See appendix 1 for communication).

I reached out to the tenured faculty members with whom I had a prior relationship and might therefore support my cause. These supporters, Nancy Schiesari, Janet Staiger and Ellen Spiro became my thesis committee and I am so grateful to them for their stepping up. As is obvious from the fact that I'm writing this report, the GSC approved my bid for re-entry and I returned to Austin, TX 12 years later, to sit with a group of unknown third year grad students and finish what I'd started.

I spent the summer of 2012 racking my brain for ideas that would conform to the guidelines for the thesis film. I was rusty and my confidence shot. As much as I wanted to do a fiction piece, I had decided that I would not write a film solo, but must collaborate with another writer, as its quality will be seriously undermined by my writing deficits. By the time the semester began, I had two

non-fiction ideas that seemed viable. I presented them to Ellen Spiro, and she believed the one about Borderline Personality Disorder had more traction.

For the previous year, I had been steeped in research and education on Borderline – it is what I knew best and where I had dedicated much of my mental real estate. And, for the previous decade, I had been researching my own psychopathological symptomatology in an effort to find answers to questions I was not finding in conventional therapeutic interactions or interventions. I could use the thesis as an opportunity to employ my research without starting on a new topic that would require time to absorb and make familiar in order to film. I opted for a chance to explore the familiar in a detailed way where we could watch the process of a mental health challenge unfold in live action.

Borderline is fundamentally a diagnosis that addresses disorders of attachment. Approximately 2% of the US population meets diagnostic criteria for Borderline Personality Disorder (BPD), meaning over 6.3 million individuals. Rarely do you see someone Borderline who does not also have narcissistic pathologies, but that is for another film. Twenty-five percent of drug addicted, alcoholic and eating disorder patients qualify as Borderline. It has a 10% suicide-success rate and an 80% suicide-attempt rate. It takes an average of 5 years to receive the correct diagnosis. Most often, clinicians avoid diagnosing BPD because of the associated stigma and their lack of training in treating it, robbing the individual of the right to know his or her ailment and therefore seek appropriate treatment. Additionally, because BPD is considered an Axis 2

diagnosis in the Diagnostic Statistical Manual of Mental Health (DSM), it is regarded as more global and ingrained within the context of the individual's personality and daily functioning, not episodic like depression or chemical dependency. This translates to longer-term treatment and, therefore, greater cost. Consequently, insurance companies do not want to cover the cost of the treatment, leaving those diagnosed BPD with little recourse. The rampant stigmatization around mental health "disorders" bolsters the already existing culture of avoidance and lack of support for those afflicted with them, and Borderline is arguably the most stigmatized of these disorders. Perhaps because of the flailing interpersonal skills of those who diagnostically qualify, it means the clinicians will have to tolerate a fair degree of complicated relational dynamics and need extreme gymnastic skill in navigating the interpersonal relationship with the client in a way that is more therapeutic than harmful and enabling. Training in this arena is expensive and in short supply. Hence, it is the disorder most disliked by those tasked with helping people in the throes of mental health struggles. So, the community charged with helping Borderlines is also the most stigmatizing of the diagnosis, resulting in an inhospitable therapeutic environment for patients. If healthcare and insurance coverage is, in general, subpar when it comes to addressing mental health challenges and pathologies, Borderline would be the poster child for that failure. In essence, I wanted to make a PERSONal film about the experience of feeling like a stranger in a cold land, using someone with the Borderline diagnosis to play out that dynamic.

I knew that whomever I cast in the project would present a relational challenge because I would have to establish an atmosphere of extreme trust that would allow for intimate details to unfold and that those intimate details would need to show the unattractive sides of the person. I anticipated that the relationship I would have with the various participants would itself be riddled with probable attachment difficulties. For me, the challenge I set for myself was to make a film where I was able to keep all the relationships intact, build community, and not allow these ambitions to be overwhelmed by my worship of making something great, some grand idea. So, the making of this film was really about the building and sustaining of relationships while managing my own sense of personal defeat and diminished mastery, at the same time holding at bay grandiosity threatening to break down the door.

DEVELOPMENT PRE-PRODUCTION

I had no idea what the film would be, the flavor it would taste. Clueless. To some extent, when I started making films, in spite of having a script and much visual and aural aid and back-end research, I always felt that way. I knew and accepted that the film I wanted to make was a film I did not yet know, and this actually gave me tremendous freedom to cast from a place of curiosity and interest as opposed to being held to an idea of what I wanted the film to be. The biggest casting mistakes I have made were when I cast based on some image I have had of what I want the character to be, as opposed to an energy I find outright intriguing. It's much less work to direct someone who brings a particular and curious energy to the equation. Inevitably, when I would cast in the past with the intention of lining up the casting with some emotional insistence I felt I wanted the film to express, those choices created a more rigid perspective. I was casting actors in need of direction instead of actors who had their own direction of obvious intrigue to me. I have found that if I cast for energy and my ability to communicate well with the person, where we both feel we're having a real and robust interchange, even if the person does not fit my preconceived notion of the part, the project is better off: it takes on an unexpected energy that keeps me guessing.

Crew and Technology

Beyond my general approach to the project, I needed to cast a crew. Another reason for my opting to film a documentary rather than a fiction piece was because I did not have a film community to call upon as crew. A documentary would require fewer production people to launch. I needed to cobble together new people to work with and this takes time. Doing a documentary would afford me the chance to establish, person-by-person, these relationships in a way that would from the outset be less high-stakes than shooting a narrative where, come day one of production, the ship is sailing and you'd better have the engines up to snuff to ensure it can navigate the tides and inclement weather. I wanted to do a project that would allow me to establish the safest working environment so I would have room to both experiment and make mistakes without devastating recourse. The class of third-year grad students I had joined were lovely, but the likelihood of my building relationships with them and competing for their time when they had worked intensely together for two years and had committed to each others' projects already, was slim. Finally, I knew that if I did a documentary, I could, technically speaking, operate the camera. Not ideal but, given the subject matter, my operating it might allow for greater intimacy with the subject.

I had no idea the form this film would take. I figured the best first step would be a combination of casting and reacquainting myself with the latest technology and equipment. Avid or Final Cut Pro for editing software? I opted to

take advantage of the technical expertise and availability of UT's tech staff and facilities to migrate back to Avid (coming full circle to the first digital non-linear editing software I had used when a student at UT in the 1990s). I knew that shooting a doc would generate far more raw footage than a narrative, and working in Avid proved a smart move as it is a more stable platform when managing a glut of media and duplicating the project and its media files to share with another editor.

Second, I needed a camera. I owned a Panasonic DVX100, which I loved for its ergonomics and my familiarity with it. But, it was time to upgrade. Several friends of mine had been shooting films on the Canon 5D and the footage looked spectacular. I wanted a camera that could be lens compatible with the 5D so that when I needed two-camera shoots, I would have a cadre of potential people with whom to work, and we could share lenses. I also wanted the option to trade out lenses for greater image control and expression. I had been following and ogling over the Canon C300 since before its release. It seemed like a reasonably accessible piece of equipment, amenable to a one-person operating team. I was so out of the loop, that I actually deliberated on whether or not to purchase the PL (zoom cinema lens) or EF mount (standard canon lenses, transferable among other Canon cameras, costing a couple hundred dollars). In retrospect, the decision was a no-brainer: EF, obviously. PL lenses, albeit generating beautiful image quality, are a good 7-8 pounds heavier than an EF lens (not something I want to be hauling around for 4-8 hour stretches), and the zooms

(what I would use for documentary shooting) typically start at \$25,000.

Fortunately, I made the sane choice and purchased the C300 with an EF mount.

In addition, I purchased two lenses: a 16-36mm and 24-105mm zoom. I would have loved a 16-105mm zoom - but I will address lens choice and camera operating in the production section.

I knew I did not want to make a talking heads, instructional film that was geared toward an educational market. I wanted to make a film that would give the audience an emotional experience. It could be a character documentary, maybe? Generally, I am intrigued by the prospect of making something that works outside conventional narrative approaches. I did not want to make just another character documentary. However, “beggars can’t be choosers” and I was getting ahead of myself. “Just make a film and finish it,” stop holding onto all these ego-feeding notions of breaking boundaries and doing something “different.” So, I stopped worrying about the overall outcome of the project and started focusing on the key ingredient: people.

Casting

In addition to deciding on my technology, I needed to find my "cast." In spite of not wanting to make a talking heads documentary, I thought for casting the best place to start was with interviews: Richard Avedon black/white style portrait pieces, where the “expert” remained stylistically undifferentiated (at least

in visual presentation) from the interviewee with the diagnosis. I began my search for interviewees.

I started reaching out to both experts in the field of BPD research and clinical treatment and those few individuals who had outed themselves as Borderline and seemed able to effectively express their experience. This entailed making contact with the few people who'd written books on their Borderline experience or who had a formidable web presence. However, I found that when I reached out to them, almost all those who had written accounts of their own experience either did not respond to my inquiry or were not amenable to being filmed. I concluded, if they had enough equanimity to write a book about their woes, why would they want someone else to tell and edit their story? The two individuals who were open to being filmed would have required me to travel to Atlanta, Georgia, and Cambridge, Massachusetts, both places I did not have resources of support were I to start following them.

I decided to cast an anonymous net and take my search random, placing an ad in the jobs wanted section of Craigslist (See Appendix 2 for Craigslist Ad). Specifically, I placed the ad in the writers and media jobs section, as I was essentially in search of storytellers and those good at expressing their internal experience. I located the ad in both New York City (where I had been living before re-enrolling at UT) and Austin, Texas, and received several more responses from the New York City ad, which sealed the deal in my deciding to

return to New York City. For filming, New York City offered a larger pool of possible subjects.

Meanwhile, I reached out to my clinical contacts in the Borderline field. I wanted to interview the four top experts, the ones who had essentially written the diagnosis and/or designed the most utilized and effective psychosocial interventions: John Gunderson, Peter Fonagy, Otto Kernberg , and Marsha Linehan. Gunderson, the so-called “father” of the diagnosis who runs the Borderline Personality Disorder program at McLean Hospital in Belmont, and teaches at Harvard, agreed to support and participate in the project. Mary Zanarini, his research colleague, who has done the most extensive longitudinal studies in the prognosis for those diagnosed with Borderline, also agreed to join. With these two people on board, the project would begin to have some scholarly validity which might further my leverage when reaching out to the three other experts. I conducted preparatory interviews with Gunderson and Fonagy.

I felt lame because, in part, I thought of interviews as uncinematic and cheap, not “real filmmaking.” That said, being somewhat directionless, no ideas from which to draw, I compromised my “standards” and sucked up to the gods of anti-cinema. I did think that one way around this “cheating my standards method” was to aestheticize the interview, lend it “style,” fashion it as portrait, not simply a words-and-information interview.

I felt anxious to put pen-to-paper, camera-to-subject. I followed up with respondents from the Craigslist ad through email. If that generated a reasonable

response, I moved the communication to a phone interview. If that interview kept me interested and connected and if the person seemed willing, I suggested meeting for coffee. I set up several in-person interviews in New York City and traveled there mid-October 2012. Because I was going to be interviewing the people in a white-backdrop studio space, allowing the crew to stay in one position, I was less discretionary in whom I requested to film because we could substitute people in and out with little effort to the crew and no extra travel time. Let us never mind the lengthiness of my interview, at times with people whom I found were not the right fit. While I will further address this in the production section, “boredom during interviewing,” let me lay the groundwork for it here. Regarding becoming bored: I am having to stay completely present to my feelings about the person in front of the camera and if I notice myself becoming bored, I try to investigate the boredom and assess its whereabouts. Maybe it is more me than them; maybe I am wanting them to be someone they are not?

Being soiled green¹, I opted for the route of only *slight* excess (in the past, I would have laid on every weight, tried to go for masterpiece *and* equated that with something out-of-reach hard). However, in this instance, the stakes were of a different order. I no longer knew if I was up to the task of making and completing a film, let alone something of decent quality. My main goal was to make something and finish it. My antennae needed priming, and gathering a

¹ Soiled green: Fresh off the boat, inexperienced, not due to lack of exposure but instead atrophied ability to execute creative impulses.

larger pool of cast applicants seemed one way to start honing my instincts. I was sifting in the dark and did not know the direction the film would take. This was my way of staying open to unexpected energies and opportunities.

Visual “Style” and Panache

I will confess, I did want the lighting different for each interview, with the white backdrop assuming different shades of white to dark gray, and the subject lit sometimes lighter or darker than the backdrop (See Appendix 3: Film Stills Done Avedon-Style). I will also admit to having no master plan of how to proceed beyond the initial interview process. Further, I will own that I was desperate to have some semblance of a film, making me a semi-easy date: I would say I met with a good 10% of the Craigslist respondents, a far higher percentage than I have met face-to-face in online dating, for instance. I was too “chicken” to film people in our first meeting, to see “how they’d come across”; that felt invasive to me and potentially detrimental to establishing a basic connection with the person. I did not even take their photo so that I had an image of them to play with in choosing how to Avedon-light their face

Avedon aside. I know the guy is super-famous and not exactly “fringe.” But for some egoistic validating reason, I feel the need to defend my choice to use him as a reference. The unflattering notion rings in my head reminding me that I simply have not mined vast swathes of photography so I do not have a large

internal library for plucking out direct and varied references. That said, that I had any direction at all, any urge to emulate, was a miracle. So, I stayed close to home and tapped into images already stored in my mind. One of my favorite books is his book, “In the American West.” A close grade school friend’s mother worked for Avedon when we were kids, she was his main assistant and manager. Molly’s family had large format Avedon portraits all over their apartment. At the time, I did not have any particular affinity for his work so I was not in awe of the photos’ presence. Even today, I think I would get more joy from paging through one of his books than viewing single photographs in large format; I love viewing the photos in quick succession because I get more curious about the people as the context expands. One day at Molly’s house, sitting in the TV room, I decided to thumb through Avedon’s *In The American West* book that had probably been sitting on the coffee table for years, and which I had always eyed but never bothered to open. I was completely smitten by his rendering of the people. I loved turning the pages and being continually surprised by the next photograph. It did not sink in, until I was older, that this was one of those transcendent art viewing experiences where I am so struck that I then continually seek to replicate in me the feelings generated by the initial experience. Jonesing for this fulfillment was enough motivation to pursue the Avedon approach to shooting the interviews. There was also the simple intent of wanting to increase the film’s production value, to counterbalance its DIY-ness, which could be done with a crisp black / white portrait image .

The second visual film reference I landed was John Cassavetes *Faces* (1968). In all honesty, I had been so preoccupied with coming up with an idea, the luxury of having visual references nearly escaped me. *Faces* seemed an obvious choice, given I was interested in watching the nuance of shifts in emotional expression. BPD is all about challenges in regulating emotions, and people who have the diagnosis tend to wrestle with their emotions daily. I wanted to access this experience as visually as I could and I thought the close-up, as a shot choice, would reveal these subtle shifts in affect. The drama would be in the face. That said, I was running on fumes; the mere act of researching and purchasing a camera stirred me into dysthymia, so... to engage in the life-affirming gesture of visual research and referencing was almost more than I could muster.

PRODUCTION

It had been years since I had assembled a crew and produced an actual shoot. Nearly every carefully combed email and phone call to new people, especially if they were in the film world, was an act requiring me to regulate my own self-esteem. Even if they were not...tail between my legs. I was not looking for funding, but the act of producing and producing well is often predicated on the producer's interpersonal acumen. I think I am alright in this department, although I do have rough edges to keep covered, and the process of reaching out to people was both shame-inducing and pleasurable. I like people, I like talking to people. I wish I could escape from email and the phone. But, though I sometimes find email such a chore, or phone calling such a drain, I often am energized connecting to another person

So Long Ago...

It was so long ago, my first time at UT. Twelve years had elapsed since bailing on my first MFA thesis film. The lives of the people in my world, when I had lived in Austin, had changed dramatically since 2000. I was not comparing so much as in awe of the experience of becoming older. It is really happening. I am not twenty anymore.

I was not green. I was soiled green, with a crusty earthen surface, permeable to new relationship experiences but not particularly interested in filmic exploration. I sat in the thesis class with the current 2012 – 2013 third-year-

MFA's, and soaked up the conversation. To be in an environment where people were tasked with investigating and offering detailed feedback on work that was so, frankly, committed and interesting, was pure pleasure. Would that I had felt that appreciation for UT when I was a youth. I loved participating in P.J. Ravel's thesis class, listening and adding to the discussion.

To some extent, UT was the last place I would have wanted to show my face. Not because anything's inherently wrong with UT or its people, but because of how I had behaved during my time there, from 1995 - 2000. Some of my actions were understandable, but many were made without regard for the feelings of others. And now, I might actually have to face those others. In fact, those others were on the Graduate Studies Committee, so indirectly, I already had. One example: Andy Garrison, toward whom I had been unkind. He approached me in the hallway during the fall of 2012 and acknowledged the conflicted interchanges we had had in hopes that we could move past the past. He went so far as to offer his sound recording services. Mostly though, I was moved by his kindness and forgiveness. These are the little gifts that began to materialize when I decided to acknowledge and face the circumstances under which I left the program years before.

I re-entered the UT MFA program with little aspiration to "be the best," I just wanted to make it through and actually make a film. Not, mind you, make a film because "I really wanted to make a film." Uhm...no. All my talk over the years of how "I wanted to make a film," "be a filmmaker"... Somehow it had

become stuck in my mind that a filmmaker was the most esteemed role to which I could aspire and had lost the love of doing that because I had lost many of the film people I had loved. While I had started out, at age 19, loving the doing, being energized by the doing, now... it was like pulling teeth. I think a large part of this has to do with having a community: I had started filmmaking proper within a community - people are its playground - and I didn't have my people to play with anymore. Making this film is a gesture that is allowed for both a deliberate rebuilding of self and has served as a locus around which I have built new relationships.

I was not looking forward to the production of the project. I feared it. No familiar faces, no one I was "looking forward to seeing." When push came to shove, I cannot say I was overly impassioned about making anything: I was scrambling to figure out what to make because I set up my life in such a way that I *had* to, but I was not making it because out of love and devotion to its topic. The subject was chosen by default, borne from necessity to put my life back on track.

I was planning to film in NYC and addressed the production area head, Don Howard, about the challenge of using UT students for key positions when the shoots were so removed from Austin the UT network. I needed to build a network of people with whom I could really work, and I had a limited amount of time to find those people. I reached out to several UT graduates whose names I had culled from various UT contacts, many of whom were cost prohibitive at this

point (\$800 / day for a DP was too steep to cover for a project of this ilk and while it might have passed muster to use this particular UT grad as DP, the connection was not there).

At the time, I really wanted to use a woman for DP in part because I was in a position to make that choice and I choose to exercise my right to choose and be affirmative in action. I anticipated that many of my subjects would be female, and thought a woman DP would allow for greater intimacy. I ended up enlisting as DP Beth Cloutier. She had both lighting and vérité experience. When I reached out to Don, he was not happy that I had forgone using a UT person but okayed my working with Beth for the initial shoot. Consequently, for the following interview shoot, I ended up working with Amy Bench, a UT grad and DP.

The B/W Interviews Round 1 (November 2012)

It's not so much that my instincts were lacking, in the case of shooting the interviews, as that I was trying to find the film, and I needed to do what I thought would keep me open. I opted to interview even people who I didn't initially feel compelled by because I know people often translate differently on film than in person, and the camera can catch things my mind has ignored.

Beth Cloutier, the DP for this first shoot, and Valery Lyman, second camera, came a day early for us to set up lights and the white backdrop in a studio space I was renting. Additionally, I wanted the second camera to have enough

backdrop to take profile shots of the subject. We ended up using a 20' x 9' white backdrop.

This first set of interviews consisted of 4 people: Regina, Barbara, David and Tahara. I had met all of them for coffee a few weeks before the shoot and had a general sense of what each might bring. Because Borderline is such a stigmatized diagnosis within the mental health field, the information that leaks to the general public usually gives it a bad wrap. Hence the people agreeing to participate in the project, who have the diagnosis, would necessarily be putting their reputation at risk.

Regina



Regina's arrival was the most fraught. I had failed to place signs in the hallway alerting people as to the shoot's location, in part because the Production Assistant (PA) needed to go downstairs and open the door for all interviewees. If

memory serves, Regina had not texted the PA of her arrival in spite of my instructions. I regretted not having a camera following me when I tracked her down in the hallway as she was already annoyed with me and had no problem expressing it. Cranked and frustrated, she asked if I had any wine to calm her down. In fact, I did. On an ethical level, I shouldn't have obliged, but I was trying to buy back my initial neglect and endear myself to her. Obviously there are better ways to do this. She had just taken a Klonopin, and mixing benzos (benzodiazepines) and alcohol is risky business. Still I conceded even in the face of concerns about liability and her safety. Had she brought alcohol the ethics would have been more complex, but for me to provide her with was putting her life at risk, and by default mine. Selfishly, I've worked years to get my life in gear to arrive on that set, so to make a knowingly risky choice is just stupid. The ethical dilemma goes beyond being the filmmaker filming Regina, as I would not offer her wine off the set. And yet, I offer it to her on set? I wanted her to stay, and I was willing to risk her health to keep her there. Necessarily I must investigate my values after making that move. The only good footage to come from the interview is the film's first sequence, when Regina is getting ready to take a drink, but it came at a cost that could have been hazardous.

I think the alcohol accounts for Regina's performance seeming disingenuous, as if she were playing the part of expert witness to the disorder, someone in recovery. I could not figure out, while filming, how to loosen her from that role. The alcohol did not help: it dulled her wit and flattened her affect.

Ultimately, we re-interviewed her months later, now that we had spent considerable time together.

Barbara and David



Both Barbara and David gave great interviews. When I screened footage from his interview to the MFA grad class, David came across unexpectedly well. Barbara was the person I filmed who seemed in the most emotional pain on the day of the interview. She was quite forthright and good at describing the pain. With David I felt his circumstances were one of challenge: still living in the same apartment with a verbally abusive, pill addict mother and withdrawn father. His brother was his main ally and ended up joining him for the shoot. That said, I sometimes felt unable to feel for him and this, regardless of audience response, made me ambivalent toward following up with him in any long-term filming way.

The B/W Interviews Round 2 (December 2012): Experts and Borderlines

The second set of interviews in December 2012 consisted of both people with the diagnosis and 3 “experts”: John Gunderson, Mary Zanarini, and Peter Fonagy. I wanted the experts to blend with the Borderlines people so that one could not easily differentiate who was an expert and who was Borderline. I thought this aesthetic choice might highlight the arbitrary nature of this divide, and make the audience more aware of its own proclivities to measure people’s status and classify them.

Sharon



Sharon is a comedian, but she's not funny. What intrigued me was the possibility of mining her comedy. Alas, her demeanor often came across as feeling-sorry-for-herself, a valence that did not add tension when exploring the subject of mental health/illness, but merely dragged it into predictable mud. Sharon spent much of the interview talking about her past. Many of the people I interviewed who had the diagnosis had a particular belief that their past was at fault for their Borderline expressions, a narrative so worn that listening to it was like watching a record repeatedly revolve around a scratch. The affect Sharon (and others) would cull when discussing their suspect past (often as growing up in abusive and neglectful environments) felt so well over-processed, its freshness spoiled by replay, that I would angled the conversation in alternate direction if they talked too long about the past.

The Experts

Filming the interviews with a white backdrop made the production process far more prep and equipment heavy than if I had simply traveled to various sites intending to interview individuals in their environment. This meant I needed to be sparing and selective in whom I interviewed. With Amy Bench as DP, we filmed the first set of expert interviews in Belmont, Massachusetts, at McLean Hospital. This meant traveling from NY to Belmont by cargo van, loaded down with c-stands, lights, and backdrop. For logistical and schedule reasons, I filmed all three expert interviews in three separate locations, which meant scheduling at least a 2-hour set-up and 1-hour break down between each interview, not including load-in and out.

While I liked the production quality of these interviews, I had some regrets about the production heavy nature of the shoots, as that would limit the experts whom I could interview because of cost and travel. Regardless, I was now committed to this aesthetic choice, albeit thinking about how I might modify, if necessary, to grab more interviews from lesser known experts who might offer key sound bites.

Peter Fonagy



What was most interesting, directorially, about filming this set of experts (Gunderson, Zannarini, and Fonagy) is that while the crew were most enthralled by Fonagy's live delivery, the footage from Peter's interview generated some of the most challenging material to work into the film.

The crew was smitten by Fonagy's words. He is an inviting presence with big ideas that indicate direct application and teach us something about ourselves and others. Live, Fonagy's performance had energy and conviction, sprinkled with a humility that made his large ideas that much easier to absorb. But upon review of the footage, his largesse felt overly dramatic. His verbosity meant an idea that should have taken a sentence to unveil lasted a paragraph in part due to his excessive use of adverbs and several iterations of one concept, each iteration only slightly building on the previous one. His verbal acumen did not lend itself

to the subtleties and economy of film. I would hope that now, given my increased experience, I would be able to diagnose this as a potential outcome and redirect the individual, but back then I was hesitant to trust my gut and alter Fonagy's natural way of speaking.

Mary Zanarini



Mary Zanarini, the most mellow of the bunch, had a straight delivery and gave little in the way of affect extremes. However, her eyes flashed when she would present a subversive idea, such as identifying the problems with the term “Borderline”: “It’s not the name, it’s us and how we respond to it.” I liked her mind and I liked the way this composed woman challenged the mental health system’s ‘normal operating procedures.’ I hoped that some of her bold and quietly thrilling statements would make their way into the edit.

John Gunderson



Perhaps because I had done a pre-interview with Gunderson a few weeks earlier, I was expecting a more curmudgeonly demeanor. Instead what translated to screen was a personable presence who showed care and humility. I had wanted to balance the interviews with both information and character, hoping character would enliven the concepts they put forth. What most stood out about Gunderson's interview in terms of character was his referring to psychiatry as one of the "helping" professions. I found this description illuminating, largely because it reflected how he perceived his contribution as, first and foremost, an effort to help, more so than developing concepts that stimulate his intellect.

Vérité - Finding the Film's Stahhr and Shooting Regina, Barbara, David and Sharon

Subsequent to the two rounds of interviews, I had no definitive plans for how to proceed. I started reaching out to the four most promising people I had interviewed. That is what you do in documentaries...follow people, right? Regina, Barbara, Sharon, and David all agreed to let me start filming them. I was interested in watching these people engage in daily life tasks, nothing too flashy, and observe how they interfaced with the quotidian.

Gear

I had started shooting, in spite of being shy a few key pieces of equipment: a radio microphone and a better handheld camera rig. While I had been a decent DP back in the “old days” at UT when filming classmates’ narrative projects, and really loved the process of lighting and choreographed camera movements, vérité is another animal entirely. In the past, the visual had always come most easily to me. This time around, at least in vérité land, that is not the case. A rig was not going to change this, necessarily, but it would make the process of filming physically more sustainable. So, I went shopping, possibly my least favorite activity.

I missed my DVX100, so ergonomically amenable to my body. The C300 was a bit more beastly when it came to hand-held, since keeping steady a 7” x 7” square block (with little attention paid to weight distribution and shape) for several hours at a stretch is difficult. I tested shoulder rigs and found them

uncomfortable because my upper body needed to bear the burden of the camera plus the rig weight. Additionally, dealing with camera ergonomics and rigs seemed to send me into a fit of misandry – blaming men, the main builders of the equipment and rigs, for neglecting the considerable number of women who now operate this gear and whose bodies are best suited to bearing weight in the hips, not the upper body.

I went on the hunt for weight-bearing rigs that rested on my child-rearing hips. The rig I designed I assembled from different vendors and brands. Jess, who worked at Abelcine (a camera vendor), helped me assemble the shoulder mount (Arri proved the most comfortable) with O’Conner handles - not light. Then, to counterbalance, we added 7-pound weight to the back of the rig. My first few shoots with this rig were pure hell: my shoulder bore the brunt of 15 – 17 pounds of weight for long spans of time. The discomfort of the weight distracted me from focusing on and feeling the action of a scene. Instead, I spent the shoot distracted by urges to take a break from the heavy gear. I would look at the camera as it sat on a rig awaiting my use, and I would hate on it.

Serious about fixing the problem, I knew I wanted a piece of equipment to redistribute the weight to my hips: I struck out and visited B&H. Behold, I found the rig’s other half: a telescoping rod that attached to the shoulder mount rails and rested in a pocket in a wide Velcro belt worn around my waist. HEAVEN. I purchased this immediately and felt saved. This ended up being the rig I used for most of the shoot until, about three-quarters of the way through shooting, I started

to experiment with several variations because the rig limited my physical range to a degree where my shooting generally remained at eye level (it was hard to squat for shots) and even turning the camera in another direction was more like redirecting a mega cruise ship than turning a cigarette speed boat. I felt like my body was wearing a night brace. Today (November 2014) I am back to operating the C300 commando, sans rig, and finally divining some pleasure from the experience, and have nearly accustomed myself to its wily ways and weight.

I also purchased a radio microphone and a better boom microphone (a Schoeps) and believe unequivocally that these two purchases saved me from having any major sound problems in the 100-plus hours of vérité footage I collected. Unlike the camera operating challenges, the sound gave me little, if any, grief.

Barbara (show pic)

Barbara was the least available for filming. Save for one shoot with her, I was unable to gain access. Additionally because her Borderline tendencies reared their head visibly when she was dealing with her daughters, I wanted to film her with her family, but that off limits. Try as I might to push ever-so-gently, it produced little in her willingness to open up to me. This was a good lesson in my understanding that so much of documentary filmmaking requires access. If your subject does not give you access and is not particularly collaborative, it will not work. I believe, with more time, I could have cultivated a relationship that would have brought a more intimate view into her life, but I simply did not have the time

given UT's constraints. I needed to put something on record and chose to dedicate my energies to willing subjects.

David

David made himself more available, and had moments of pure charm. That said, I had a hard time hooking into his emotional life. Perhaps this speaks to an empathy deficit on my part. I was fascinated by his braces and decided to film him at an orthodontist appointment for braces tightening. I filmed him working out with his brother, getting a haircut (also with his brother), and going to the doctor because he thought he had caught an STD. However, he was still living in his parent's apartment and his mother was not willing to give me entrée there. I continued filming David outside his home as I tried to build rapport with his mother in hopes that, over time, she might change her mind. Additionally, while people had responded so positively to David's energy in interviews, I was having trouble sustaining my attention while shooting him, unable to access his emotional world. Perhaps because I had grown jaded while simultaneously filming Regina, whose energy and wit were spitfire fast and ginsu sharp, maybe I had been seduced by the immediacy of her giving. I was starting to get more swept into Regina's orbit while trying to cultivate David's storyline and decided to prioritize filming her when there was a scheduling conflict.

Additionally, I was anxious to finish the project in a timely manner and had been scheduling shoots incessantly from the end of January 2013 through April 2013. I was filming a few times per week and was serving as producer, DP,

director, PA etc. Trying to juggle several characters at once in such a condensed time period was becoming difficult and I felt my attention to each was diminished by having to divide it between four people.

Furthermore, unlike Regina's, David's direct addresses to camera did not pack much punch and I feared that I would spend a lot of time filming someone where the ratio of bang-to-buck would be 200:1. I also was not entirely convinced of his Borderline-ness, and if he fell into bouts of depression where he struggled to function, I could not gain access to his home environment to record his struggle.

Sharon

Without wanting to badmouth any of my willing subjects, Sharon was the one who, on the surface, offered the most action-oriented life to film: she was performing stand-up comedy, had a new boyfriend, worked in a coffee roasters shop that also sold candy, had two best friends who were willing to put themselves before the lens, and was taking a class in copywriting at the New School. Yet, where Regina, Barbara, and David generally did not devolve into self-pity, Sharon seemed to wrap herself in it.

I filmed her doing stand-up. The funniest thing about it was that she was not funny. While I could edit the film to enunciate this point and, without going for cheap laughs, generate in the viewer a feeling of sadness for someone who is so disconnected from others' perception of her, I thought that choice to be too one-note; I could not carry that as the main take-away for each of her scenes.

Additionally, I found her seeming self-pity repelling and surely could not ask the audience to buy-in.

Regina

First and foremost, I must disclose: I love Regina. Arranging to film her was a bit like playing chess, for which I don't know the rules – I had to be strategic in my planning, and I cannot push too hard or lay off too long. I also learned to be conscientious of her vulnerabilities and stay calm when she'd text me prior to each shoot with some freak out. Filming Regina, along with working with the editors has been one of the most rewarding experience to come out of this project. She gave me my film and, in so doing, gave me back some dignity. I consider her participating in this film a tremendous act of service and my aim is, in the edit, to convey this so that when the audience is ready to lay down judgment, they must hold that judgment alongside the knowledge that she is knowingly making vulnerable a stigmatized part of herself. That gesture, to me, is both courageous and heroic.

As I have mentioned, Regina's initial interview was a relative failure, in part because I had allowed her to drink (not the most ethical choice nor directorially effective) and in part because I believed she was playing the part of a patient expert, based on some unspoken expectation she had of what she thought I wanted. I knew she was articulate and smart. I thought that I did not get the best of her in that interview, was desperate to find someone to follow, and figured it was worth a shot to ask. We spoke on the phone, odd in retrospect as she avoids

the phone, and she agreed to let me film her. She suggested we start with her going to her plastic surgeon for Restalyne injections, which she believed she needed to better her chances of obtaining a job.

In retrospect, I cannot believe that was our first shoot: she was already dropping pretense for the camera. When we left the Restalyne appointment and she started espousing the joys of Vicodin, with little behavioral reserve, her lack of verbal or affective filtering and her continual commentary during the scene as actions unfolded left me with a trove of riches from which to mine. At one point during filming, she demeaned me for not being able to identify Pablo Escobar as a major drug lord. I observed in myself this feeling of shame and anger toward her for that subtle attack and felt, albeit slighted, excited by the strong affect in me she had generated. This is what I am looking for: I want to feel something toward this person. With Regina I was feeling many emotions, all the time, conflicting, overlapping, colliding. She left the doctor's office with another scheduled surgery on deck: Blepharoplasty. I followed up by asking if I could film her getting Blepharoplasty and making the requisite arrangements for the procedure. She acquiesced and so began my continual following up.

The following shoot entailed Regina actually scheduling the Blepharoplasty procedure. We were in her apartment, her computer loomed large, she was writing to her ex-girlfriend. It was time for me to inquire further into her dating life and she offered to show me her online dating profile on OkCupid (OKC). She started cruising for chicks. What ensued was a biting commentary

on various eligible women, hilarious and also brutal and judgmental. Regina's sense of humor can be epic, albeit hard and scary, particularly when it is clearly distorted. In our personal interchanges, when she levels insults at obese people (via text to me, not to their faces), in the past I have turned a blind eye or validated. I am trying to do less of that now even though it takes more work to figure out how to explain myself in a manner where she will not take offense.

Over the next few months, I filmed her several times. She was giving me access far beyond what other participants offered. She wanted me to be present to observe her degenerating into Borderline land. Both Barbara and Sharon recoiled whenever their Borderline ways emerged, wanting me to turn the camera off. In contrast, Regina was down to show her less presentable sides.

In retrospect, I am amazed at how casual I was in handling our relationship, and not always aware or reverent of the boundaries I was asking to cross. For example, I filmed her as she was prepping for her first date with a woman, Amy, whom she had met through OkCupid. While filming her prep, I asked if I might wire her to capture the conversation during the date. She thought about it, quickly, as she was already late to meet Amy, and obliged, albeit with ethical reservations, considering it a betrayal of Amy's trust and good will. Though she had a valid point, I did not "cave," and we went ahead and captured their first date conversation. As they were leaving the restaurant, Amy even spotted me across the street and commented on "this person filming them." Undeterred, I followed them east on 23rd Street until they parted ways with a kiss.

Then, Regina and I reconvened. It had worked, I thought. But I, and more importantly Regina, was to pay a price for my covert actions.

I didn't properly consider the possible repercussions of secretly recording the conversation during her date with Amy. As it turned out, Regina did end up seeing Amy again. They actually started dating regularly. When Regina asked Amy if I could film one of their excursions, Amy became suspicious, connected dots (since she had spotted me off in the distance on their first date) and figured out that Regina had okayed my filming of their first date without her (Amy's) knowledge. Amy's discovery totally challenged the trust in their relationship and Regina was, rightfully, angry with me. When she and Amy had disagreements, according to Regina, Amy used the surreptitious filming of their first date as ammunition validating the lack of a trusting foundation. While I came to understand something about filming and ethics that I had not previously considered – namely, that maintaining the relationship with my subjects required sensitivity to their needs - I could not anticipate the extent to which my actions had impacted her trust in me. I will address this toward the end of this section.

I started to insinuate myself further into Regina's life: filming her therapy sessions and trying to follow-up on storylines. Just this past fall 2014, I did a few pick-up shoots and I found that the footage does not fit so easily into the film because the scenes I shot are out-of-context and disconnected from the storylines I had been following a year and a half ago. My point? Unknowingly, I had done

the right thing by filming Regina for a concentrated time period during the winter and spring of 2013.

The Black/White Interviews Round 3 (March 2013)

Regina

I re-interviewed Regina in March 2013, and am glad I did because, while I thought I would have a third chance to interview her, but because of the rift we would suffer in the fall of 2013, this would be my last major filming of her. I genuinely enjoyed her, loved filming her, and was often curious how she'd express a perspective. In this interview, we were now two-and-one-half months into filming and she played the Regina I had come to know: sharp, connected, direct, not precious, with surprising and distorted perceptions that end up damaging the way she interfaces with the world.

Pilgrimage to Boston with Regina and Barbara

Dr. John Gunderson had agreed to consult with 2 of the people in my film. At the time (February 2013), when I arranged the consultations, I was still trying to follow four peoples' storylines, unsure about who would make the cut. Regina was a definite. Among David, Sharon, and Barbara, I was not sure whom I should invite. I was less concerned with chemistry between Regina and whomever I chose, and more focused on who might generate the most psychologically robust consult with Gunderson. I landed on Barbara, in part

because I felt her emotional pain was so prominent and therefore ripe for Gunderson's investigation.

Off we went in a van, to Boston: Regina, Barbara, me, Beth Cloutier (DP) and Dave Curtin (sound recordist). The five-hour trip teemed with tension. What began as Regina's initial curiosity in meeting a new person (Regina likes to relate, no matter her challenges with it) turned into Regina's acting out. Barbara, seemingly unaware of Regina's shifting micro-expressions and intermittent annoyance, was an easy target. To be fair to Regina, she had brought earplugs and requested space to sleep and be alone. Instead of obliging, I kept the camera rolling and offered her little assurance of when I would turn the lens away. Again, my hunger to secure "good stuff" on camera overwhelmed my attending to the feelings of the person in front of the camera. Reviewing the footage, post shoot, gives me a window into my on-set 'performance,' and it is not always pretty to hear my prodding and non-empathizing.

I felt like I was filming an episode of reality TV as the conflict between Regina and Barbara escalated, peaking at a Thai restaurant where we stopped for dinner. I wanted Regina and Barbara to sit on the bench next to each other so that they would both be in camera frame. A slightly awkward arrangement, but to their credit, they were still willing to follow my directions in face of their mutual dislike for each other. Barbara, as the scene indicates, did not want to sit on the median between two benches and asked Regina to scoot to the right. Regina complained that she would have very little room on the bench and might actually

fall off it (an exaggeration). So escalated this mini-altercation to the point where Barbara stormed off into the front of the restaurant and threatened to leave the filming. I had no idea how to manage the situation. I tried to intervene as little as possible, but at certain points it seemed almost inhumane to keep quiet. I was the link between the two women and the reason they were being filmed together. Additionally, sometimes one of them would corral me to take her side during the conflict – a decidedly challenging interpersonal moment to navigate.

I knew I was getting ‘good’ footage, full of conflict, drama, and strong personalities. Nevertheless, I felt guilty for having put both of these women in such a pressure cooker situation where their vulnerabilities gave way to striking interpersonal instability. I needed to validate both their perspectives without encouraging further conflict.

The following morning we went to McLean (psychiatric hospital) for a consult with Dr. Gunderson. While Regina did make subtle jabs at Barbara, like asking Barbara what kind of “healer” she was, the two were much more subdued. The drive back to NYC was peaceful and they parted with little fanfare or nastiness.

Dance Shoot – Los Angeles, CA – April 2013

Years ago, I had seen a dance performance, *After the Fracture*, in Los Angeles, choreographed by Bradley Michaud. It was an epic view. Athletic, simple, aggressive, emotional: two simply clothed male dancers in high contrast

lighting, their movements physically manifesting dynamics of push/pull, play/fight, speaking a complicated interpersonal dynamic, Borderline in character. The dance seemed to make physical a Borderline relationship.

In spite of the effort involved in setting up a shoot of this dance, I was not sure how I would integrate the footage into the narrative. I think this points to both a weakness and strength in my practices as a filmmaker. I am not sure how much of it is laziness and avoidance and how much of it is acceptance of the fact that I simply cannot know how things will unfold (even in a scripted film, where the actors will create a space unlike what I might have imagined) and often want the surprise of the performance to dictate the direction of the project. I bank on my decent associative sense and trust that I can make it work in the edit, that I can find the perfect connective moment to slip it in.

Filming the dancers was also one of only two occasions in the filmmaking process where I needed to design a formal shotlist, create a shooting schedule and actually direct performers. I was hungering to use the camera in a more choreographed manner and to test my chops working with performers. I opted to do the shooting and worked with a local lighting designer to establish the lighting. While I did not want to hire a camera operator because I wanted the physical experience of actually operating, serving as DP did limit my ability to direct. I did not make time to playback shots and I could not attend to performance during the shot because I was focused on movement. It was a lot to manage and the directing performance part fell wayside in favor of keeping to schedule.

What I loved about the rehearsal was its bringing back to me the experience of working with actors. I realized that in order to direct, I could not let my attention stray for but a second and needed to be totally and completely emotionally attuned and present to the behavior unfolding before me. Directing is a lesson in mindfulness. I was using my feelings as guide and my cognition to then diagnose the problem and locate solutions. With directing, emotional avoidance has immediate implications for the quality of work produced.

Another moment of decision making that showed me both my dormant directorial sense and how much I had to refamiliarize myself with myself came when I was deliberating over which filter to use for the shoot. I was testing both black and white pro-mist filters with gradations from 1/8 to full pro-mist, 1/8 being the least powerful. Because the dancers' bodies were often articulated through highlights, this offered a prime opportunity to take advantage of what I like best about pro-mist filters: their ability to bloom and halo highlights. I loved the effect of the full black pro-mist, but it would be a bold choice to make, visually rendering this hard athletic dance as something slightly otherworldly. I asked my producer friend and the lighting tech their opinions. Both preferred the 1/8 pro-mist because it did not go in tension with the "grittiness" of the choreography. Unable to make a decision (that is what directing is, right?), I made the default choice to go with the others' preference. Once I viewed all the footage, I realized I had made the wrong choice. In fact, I wanted the pro-mist to lend visual tension to the content of the performance. I like toying with meaning,

undercutting its assumed intention to highlight a less obvious dynamic. Had I used the dance footage, I could have fixed this, to some degree, in post. Regardless, it was another opportunity to relocate myself in relationship to filmmaking and, and to clarify my point of view.

B/W Interviews Round 4 (June 2013)

There were 2 more major clinicians I still wanted to interview, and a third clinician whose work focused on the etiology of self-injury. Otto Kernberg, considered one of the four major clinicians/researchers to treat Borderline, agreed to an interview. Antonia New, not considered as important a clinician as Otto Kernberg, but a doctor doing research into opiate deficiency and the role of self-harm in generating endogenous opiates, also agreed to be interviewed. This left only one remaining major clinician who had yet to respond to my inquiry: Marsha Linehan, the most famous of the bunch. It took me almost a year to secure an interview with her.

Otto Kernberg



Of all the clinicians interviewed, I believe Kernberg's therapeutic intents are the most ambitious: a true refashioning of the personality generated through the clinical practice of Transference Focused Therapy. Dialectical Behavior Therapy (DBT, Marsha Linehan's treatment) aims for symptom cessation through mindfulness, awareness of feelings, and skills training which, in my opinion, generates the outward appearance of a more healed soul. Mentalization Based Therapy, Fonagy's treatment, awakens a person's ability to enter into the mind of others and imagine various perspectives as well as raising awareness of their own perspective. Good mentalizing can dramatically change a person's way of relating to others and themselves, but this therapy does not lay claim to the restructuring of an individual's personality. On paper, when reviewing Kernberg's interview transcript, it reads like a book. His speech is dense, with no

extraneous words to cloud the meaning of his statements. Alas, most of his interview was unusable because he sounds so much like a book. I had a hard time figuring out how to adjust him.

Antonia New



New's interview was useful only in one respect: her discussion of self-harm and cutting behaviors as enhancing of endogenous opiates in the system. Her theory is that Borderlines are deficient in endogenous opiates and are therefore constantly engaging in methods to increase their opiate supply. When humans experience physical injury, our bodies release analgesics as a way of preserving our capacity to escape the scene of danger. Our body translates self-injury in much the same way, releasing opiates to dull the pain. Outside of that, the transcript of her interview was somewhat redundant and while her demeanor off camera was personable and friendly, on camera she assumed an expert stance

that does not enhance the character of the film. All fixable had I adjusted my direction.

Dialectical Behavior Therapy (DBT) Group Shoot

I wanted to film a DBT group in the process of unfolding and Regina was not currently participating in one. Even if she had been, to get permission from the other participants would have been nearly impossible. Hence, I decided to manufacture the group. I went to the DBT “Behavior Tech” website and located DBT practitioners in the New York area. I reached out to all of them, and Christine Foertsch ended up responding in the positive. She agreed to conduct a group and we planned out the format. I gathered three people to participate in the group: Regina, David, and Charlotte.

I had recently placed an ad in Craigslist looking to film people with self-harm scars as I wanted to do a shoot that aestheticized these body markings. Charlotte was one of the respondents. She was engaging in regular self-injury and was having trouble finding a therapist willing to treat her because she was considered too high-risk. Some therapists were only willing to see her if she stopped self-harming, but part of her reason for seeking treatment was to find assistance in stopping the self-harm. Her vocal tone, tentative and soft, was an interesting contrast to her sharp mind.

Christine Foertsch conducted an approximately a one-and-one-half-hour long DBT group. It was a 2-camera shoot. Filming Regina alone is good.

Filming her in a social context is really good. There were several other variables in play, making it all the easier to record something valuable on camera. After the shoot, David thought Charlotte was hot; Regina really liked Charlotte and wanted to arrange a hangout with her. This never materialized, despite my efforts, which is unfortunate, because the two of them seemed to like each other. Regina found the group so helpful that she reached out to Foertsch afterwards in hopes of securing a spot in one of her DBT groups. According to Regina, Foertsch was not overly responsive to her inquiry and claimed not to have available space in her group.

Fall Out With Regina

In August of 2013, I had arranged a shoot with Regina where I would pick her up at Port Authority after her return from a 10-day silent meditation retreat. En route to the shoot, she sent me a text asking if I was bringing my camera. Huh, I thought? Of course I am bringing my camera, as we had discussed; that was the whole point in my meeting her there. Receiving curve ball texts prior to filming her was more the norm than the exception, but for some reason this one stood out. The way I typically managed them was to hold steady and reflect back at her as simply as I could. In this instance, “I’m confused, I thought you knew we were filming.” She did not acknowledge this text but replied with a text indicating her estimated arrival time. Once she arrived, she was initially cold to me, but as always, quickly warmed.

A few days later, I headed uptown to film her preparations for a job interview. While heading uptown on the subway - it was pouring that morning - , I received a text from her that she did not want me to come; she was too nervous about the interview and feared my presence in her apartment would adversely affect her state of ease. I replied that I would be happy to meet her after the interview, that I did not want my presence to negatively impact her chances of performing her best. She replied that at this point it was fine; I ought to just come to her house. I replied that I would rather not risk rocking that boat and I would wait for her outside. This went on, back and forth, with me trying to stop the volley so she could prep. Finally, upon her arrival, she was nearly late to the interview. Once we are together, in the same space filming, all goes well. She's uber-committed to the shoot, works hard, and is completely present. But, her treatment of me prior to arrival is often spiked with some kind of hatred aggression. I am familiar with this BPD trait: a sort of inability to hold one's memory of a person steady.

A few weeks after these shoots, mid September 2013, Regina forwarded me an aggressive email she had sent to her new housemate, Justin. This was not uncommon; she would often share with me challenging interpersonal emails and have me read them for points of aggression before hitting send. Her roommate, new to New York, was depressed, did not think he could last any longer and wanted to go back home to Atlanta. "I knew you wouldn't make it here...usually I only accept college and graduate students as a housemate" (a dig on his lack of a

college education), was Regina's impulsive reply. A day later, the situation was repaired.

I needed an interview and release from Justin before he left. I wanted to film him and Regina discussing the email. Because Regina does not generally speak on the phone, nearly all negotiations for filming were transacted through email - not the best medium for addressing sticky interpersonal feelings and boundary issues regarding filming. I often received mixed messages in communicating with Regina about filming: "go away" "come close" etc.... I also received emails from her stating that she was afraid to say "no" to my filming requests, that I was a strong presence, and she felt there would be repercussions to the relationship if she did not acquiesce. Somehow, I overlooked these emails.

There are a series of three dialectical dilemmas that can characterize a Borderline experience: 1. Active Passivity vs. Apparent Competence, 2. Emotional Vulnerability vs. Self Invalidation, 3. Unrelenting Crisis vs. Inhibited Grieving. I had confused Regina's verbal nature with competency in communicating her thoughts and feelings. She was operating in the apparent competence/active passivity dialectic.

I went uptown to have Justin sign a release before he vacated New York. My aim had been to have him and Regina discuss the email exchange. But, my plans were thwarted. Justin came downstairs to the lobby, claiming Regina was both sleeping and also crazed showing the apartment to potential new housemates. What now? I would not have another chance to ask, as Justin was leaving at end

of week, and I could not rely on definitive rescheduling. I pulled out the email exchange, which I had in hard copy, and, camera rolling, asked him to read Regina's response to him. In addition to my betraying Regina's trust, I was also asking him to betray their intimacy, hence not being very sensitive to his privacy. He obliged. I did not go upstairs and did not see Regina again.

I sent Regina a follow-up email that night and did not hear back. A few days later, I sent her another email. She replied that she felt disappointed in me and sad and could not trust me, did not want to film anymore and needed a break.

Reparations with Regina

It had been about 6 weeks since I had communicated with Regina when I received an email from her requesting I return, by mail, some photos I had scanned. I had been fearful of reaching out to her because I was unsure if she knew of my offense and I wanted to address it in real time, not through email. I replied to her email and asked her what had happened. From this she let loose a cascade of information: Justin had, of course, told her about my inquiry and filming. She felt betrayed. She had made herself vulnerable, and I had betrayed her trust by putting the film's interests before hers. I wrote an email attempting to repair the damage I'd done. Again, she reiterated that she did not want to talk right now.

I lay low for another month, during which I was mining the footage and our emails for additional clues to my interpersonal breaks in empathy and lack of

awareness of her experience. My own behavioral dysfunction was littered throughout the footage and the emails; filmmaking is a mirror that allows me a view into my own indiscretions. I sent Regina another email mid-December, one I had been working on for a few weeks, falling on my sword, trying as hard as I could to see her side. Additionally, I had come to terms with the likelihood that I would never film her again. My hope was simple: to reconcile and have a friendship of sorts. She replied and was appreciative. It was Christmas time and she was headed to a silent meditation retreat. Upon her return we met for brunch.

Over the next several months, I worked hard to rebuild our relationship, reestablish trust, keeping it purely social, no filming. We tend to email and text each other a few times a week and get together at least every month, just because I like to hang out with her. I had no plans to film her again.

Cutting Montage

I wanted to include a montage of peoples' self-injury scars. Using image in counterpoint to sound, I hoped to aestheticize self-injury, trying to perversify the audience's viewing pleasure through visual seduction. "Unchained Melody" by the Righteous Brothers kept weaving through my head. However, that song was prominently featured in *Ghost* (with Patrick Swayze and Demi Moore), and it seemed like it would be ripe for criticism. I opted to use the Honeydrippers' "Sea of Love."

In order to find the people who self-injured, I placed an ad on Craigslist (APPENDIX 3: Craigslist Ad for Cutting Montage). The challenge in writing the ad lay in finding a balance between sensitivity toward the self-harming constituency and remaining practical. This meant asking for pictures before we moved communication from email to phone. I did not want to waste my or anyone else's time without first seeing if their scars were able to be captured on camera.

I filmed this sequence over the course of two days, with 6 people total showing up to show their scars. I am still not sure the sequence works within the context of the film.

Finally, The Marsha Linehan Interview



Since May of 2013, I had been trying to secure an interview with Marsha Linehan, the creator of Dialectical Behavior Therapy (DBT) and someone who had herself come-out as having had the Borderline diagnosis in her earlier days. Gunderson had sent her an email trying to connect us, but that fell short. I found another contact in Valerie Porr, a woman who runs educational BPD workshops in New York City. Valerie had known Marsha for over twenty years and suggested we call her on a Saturday morning. I went over to Valerie's loft and, minutes later, Marsha was on the phone. She said 'yes' to the interview, but with that caveat that the interview not focus on her mental health and earlier struggles.

In April 2014, I traveled to Seattle, Washington, to interview Linehan. I crewed up with local Seattle production people, bringing in Beth Cloutier, the original DP, as I needed one familiar comrade on set.

The interview began with my explaining to Linehan the strategies used in making the film, how I was following around one person who had the BPD diagnosis and how I had interviewed several others. Her first comment to me was that I was likely using those people on account of their desire to do good. She gave a lengthy treatise on why she thought the participants in the documentary were throwing themselves under the bus for the project. I had considered this, given that this film relies on people showing unseemly aspects of themselves in an effort to approximate Borderline experience for the audience. The moments I most often want to film are the ones the subject often least wants filmed. I appreciated her candor and also thought she that was lying in wait for me to make

an error, and critical without knowing the full story behind the project. This made me less risk-taking with the questions I asked (or so I choose to tell myself).

Truth is, I could have been more brazen in most of the interviews; I could have asked more intriguing questions. Something happens to me when I am standing by the camera at a five-foot distance from an interviewee; by not being in closer proximity, I lose some connection and this in turn challenges my ability to remain curious. I also let the interviewee speak at length, without my interrupting. For some reason, this became a hard-and-fast rule, and I would allow the interviewee to far overstay their welcome on a particular topic. Because this footage will not be used as a Charlie Rose one-hour special, I did not want a conversational interaction because of the challenge it presents in the editing. Conducting these interviews, I felt constricted. The most cost effective thing to manipulate was my personality since the five-foot distance from subject to camera (and me) was not negotiable. I wish I could say I had solved this riddle with how to adjust myself, but alas, I did not.

Another challenge arose when I did not attend to the monitor being pointed away from the interview subject. I assumed the DP would attend to that domain. She did not, and I still said nothing. However, when I saw this had not been done, *and even if it had*, I should have made an announcement that the monitor needed to face away from subject at all times. I didn't do this. Marsha saw her image in the monitor and requested we not cover her in a wide shot. Then, instead of ensuring that Jenna (the camera operator) continued to listen to

my direction, I chose to say nothing. For the interviews, I positioned myself just beside the lens so the interviewee could direct his or her gaze lens-ward, as if I were inside it. Because I was trying to maintain connection with the interviewee, I often avoided looking in the monitor to check the shot, worried that my shift in gaze would distract the person or make him or her feel as if he or she were not being heard. Again, in retrospect, I could have forewarned my talk partner that I would be checking the monitor from time-to-time, and then trusted that she or he would believe me. As it turned out, I was not very satisfied with these aspects of the interview with Marsha.

Filming Regina Again

At the end of this summer (2014), as we were honing the edit, it became clear the film required more breath, more air, more moments where Regina was not so aggressive or talking. I went to coffee with her one Sunday afternoon and made my case for why I wanted to film her again, this time in non-Borderline land, in moments of quiet, where she is engaging in less aggressive, service-oriented actions, and affirming social activity. She acquiesced.

This past fall I filmed her on four separate occasions. This time, when filming, I had the benefit of having reviewed my footage and edited it for the past year. I had shot too much in close-up, so I used the wider lens, especially when filming inside her apartment. I also discarded the rig and went commando, just the camera and me. Far more flexible in movement, I began to enjoy the actual

shooting. Regina is amazing to film, she's the gift-that-keeps-on-giving; regardless of how ambivalent she may be prior to the shoot, as evidenced in copious texts that buzz moments before my arrival, she is committed to allowing the filming to unfold. That to me is a tremendous act of service and trust.

POST-PRODUCTION

I was afraid of falling into an abyss of footage I could not manage with days spent isolated, just me and my computer. Because I had no formal game plan with how to handle the footage, I began by getting the interview footage transcribed. By far the biggest error I made was my failure to review footage regularly, in part because I had no idea how I was going to proceed once I had amassed hours of media. I chose to edit on Avid and one relief it provided was a more robust management of media. This would prove useful when working with the various editors that stepped in at key points in the post-production process.

Logging and Marking the Footage

By June 2013, I was saddled with nearly 100 hours of footage, unlogged and unwatched. I commandeered a filmmaker friend of mine, Minhae, who had just finished college, to head to New York City for the summer to help me log all the footage. We would watch the raw footage on the desktop computer, I would mark places of import and, working on a laptop, Minhae would transcribe and instant message me the text associated with the marker. This process took us approximately six weeks. We then compiled a document (See Appendix 4: Text Outline of Footage Selects) that contained the text to all the footage organized according to scene. Now what?

Finding An Editor

I had always edited my own work and was both desperate to and ambivalent about working with an editor. I knew there was little likelihood of my finishing the project solo because the amount of footage coupled with my narrative challenges made the prospect of working alone a likely route to failure. I had just completed a short promo piece for a non-profit and had hired an editor, Sara Zandieh, to work on it. We were able to find a groove and delivered that project on time and made a decent edit in the process. Sara jumped aboard, committed to working three days-per-week, and we started working on project in earnest in September 2013.

The transcribed footage was strewn across several drives - I'd gotten messy in my media management. The plan was for both of us to edit concurrently. We would reorganize the project bins and folders from within Avid and then I would give Sara drives and she would edit scenes from home as I cut other scenes from my edit station. In order to copy the footage, I needed to consolidate it to the fewest number of drives. It took us almost a month to reorganize and consolidate the media onto a second set of drives. Suzanne Kraft was indispensable in helping me through the technical challenges of this process.

Once we had organized the bins and media, we started making selects. From the selects we compiled a document that would become a paper edit of the

film. By now it was mid November 2013, and we were wading in a sea of organized bins and the captain of the ship (me) was unsure what instruments would lead us back to land. I suggested we start by considering each shoot a scene, and that perhaps the best approach was to start editing scenes. From the selects we pulled key moments around which the scene could coalesce. We divided the bins and started cutting.

Still feeling lost, we reconvened to make another outline of the film, this one based on a standard three act structure with sequences within each act. We divided the footage into three main threads: work life, love life, and self-betterment. From there, we would impose the outline on the threads. I uploaded an edit, based on this structure, to show Ellen Spiro and her response was not encouraging. We regrouped and returned to the original plan of editing scenes. I felt lost and was worried that we would not have a film.

Finding My Compass

I took a job directing and producing a video for a non-profit and hired another editor in January of 2014 to cut the piece. Anita. Anita was methodical in her habits and experienced enough to estimate the length of time it would take to create an assembly. While there were initially some points of tension between us, we were able to establish a fruitful working process after working together for a short time. Sara and I had been sinking into the directionless footage abyss, still, and didn't yet have an assembly of the whole film. I decided to bring Anita

on board and have the three of us work together to build an assembly. It turned out this was the right move.

Adding an Editor – Finally an Assembly

Anita, Sara, and I met at the beginning of March 2014 and set a game-plan in motion. This was probably the fifth or sixth edit game plan Sara and I had embarked on. Anita and I did the note-card thing (See Appendix 5: Notecards for 1st Assembly), applying a structure to the assembly so that we could string the scenes together in some logical order. By mid-March, clocking in at three hours, we had an assembly at last. We still had no idea what the film's final running time would be. I was less concerned with that and more concerned with just crafting a viable film.

I had filmed much of the project using a 24mm-105mm lens. This was the most functional zoom range available for my camera. While I had a 16mm-35mm lens as well, I often avoided switching lenses mid-shoot, a mistake I regret. This, in conjunction with my camera operating, meant much of the footage lacked wide shots. With predominately close-up and medium shots throughout the film, establishing separation between scenes proved challenging, especially since much of the film occurs in Regina's apartment and the main differentiating factor between the apartment scenes are her clothing and the lighting. A considerable amount of the editing functioned as damage control for the wonky shooting. In the footage I have most recently shot (Sept – Nov 2014), my shooting has been

informed by the data gleaned from all the prior shoots, and I find myself able to focus on content without the disruption of managing problematic camera operating.

Rough Cut 01 and Beyond

From Assembly to first Rough Cut took approximately a month. Again, we divided and conquered the footage, each of us taking a section to cut. By the end of April 2014, we had our first rough cut. It clocked in at two hours and twenty minutes. Now, we had scenes. My learning curve, in terms of building a scene, has been steep since this first edit. I have always been able to identify the strong, interesting parts within footage, but now I can also distill aspects of the scene I want communicated and the method of so doing. From Rough Cut 1 we moved to Rough Cut 2, each editor working on sections we previously had not handled. Each editor brought something unique to the project and ideally complemented the others' weaknesses and strengths. One of Sara's most prominent strengths is her sense of comedy. By virtue of adding a shot, she could transform the tone of a scene. Anita has the ability to mine the footage for continuities and build a scene that has the feel of non-jump-cut narrative. She also has a firm grasp on structure and was able to imagine the film's structure from the raw footage - a definite weakness of mine. My strength lies in my ability to be associative in thinking and I think I have a decent sense of rhythm. The best thing about working with two people during this period was "rule by

committee.” If there was a shot or a scene that added little to the film, there were three voices to support or deny its viability. This helped me in the decision making process, as there would always be a majority decision and that majority helped me find my center, even if it stood in opposition to majority rule.

I had a few directives that I wanted everyone to honor. First, funny: anything funny merits potential inclusion. Second, contrast: I wanted contrasting affects and thoughts to collide in hopes of creating a shifting emotional experience for the audience. Third, no boring. One of my biggest concerns is boring people. When reviewing an edit, I am first attuned to whether I get bored. If I do, we diagnose the cause of the boredom and try to eradicate. Subsequent to our 2nd Rough Cut, Sara and I were on our own again and Anita would function more as consultant when needed.

Many Beginnings

The film’s beginning has been challenging because I have had, at any one time, upwards of three beginnings playing within the same edit, unable to land on one. “There is hope, but not for us” is a Kafka aphorism I’d read in fall of 2013. I love its irreverence and depth and felt it articulated my feelings about the prognosis of Borderline given the paucity of available clinicians and the high cost of long-term treatment. I also liked the idea of using text as a vehicle of transparency - it just says it. Then, there was the direct address footage of Regina declaring, “Bring it on, I will fuck you up...I will fuck you up,” which I had initially wanted as the first shot of the film, a warning directed to the audience. In

deciding to use “Borderline” as the title, I thought it might be worth riffing on the word, and so a scene emerged with black-and-white talking heads of experts and people with the diagnosis addressing their feelings on the word “Borderline.” I opted to remove this because it felt too didactic and revealed psychopathology before allowing the audience to experience Regina without the valence of a diagnostic label. Finally, there’s the footage of Regina taking a drink of wine while on Klonopin and addressing her prior membership in AA with a biting edge. This clip captures many elements of Regina’s personality, thinking and humor - it’s the kernel DNA of her persona as it unfolds during the film. I opted to start with this footage and then usher the audience into her story with the subway sequence, which is so New York - and Regina is in many ways, a quintessential New Yorker.

Finding the End

Finding the film’s ending entailed accepting that, in my mind, I had lost the chance to further film with Regina and plan a shoot with the end scene in mind. I wanted the film’s ending to be a mass of conflicting elements: mise-en-scene, affects, and perspectives. I had filmed Regina one beautiful day, in early summer 2013, walking her dog at Riverside Park. The sky was clear, the weather was perfectly temperate, and the sun was setting in the West just over the Hudson River. Originally, I had wanted her to address the altercation she had had with an Asian woman on the bus in this environment of repose. However, my plan was flailing and she was annoyed at having to recite the events of that day yet again.

In spite of my prodding, this was not the direction the scene would take. As she's sitting on the rocks marveling at the safety and beauty of the park, Regina tells the story of a woman who made it her mission to clean up a section of the park and make a garden for all to enjoy. "That's meaning. That your life is not just about yourself. That you improve the lives of others. I've been struggling without having a purpose...If there's no purpose, there's no meaning, if there's no meaning than life is meaningless...if it's meaningless and painful, than the logical thing to do is end it. Especially if no one would be affected by my death." I appreciated her line of logic and the connection between wanting to live and feeling a sense of purpose; they are intimately linked.

I could have included "buffer" footage following Regina's final testament "Especially if no one would be affected by my death," to soften the blow, ease its sharpness by showing Regina meandering through the park, watching others in social play. However, when I inserted that footage into the film, it felt too safe, too standard documentary trying to reconcile and resolve feelings. I actually liked the abruptness of the ending. It's definitive, a clear choice and, because of its strong cut-off, calls attention to the apparatus behind the image. Always a fan of meta, not quite able to take my own film seriously without in some way acknowledging the behind-the-scenes, the sharp cut at the end offered me an opportunity to go meta in a quiet way. It allows me to say, "this is a film, a manipulation," even if it endeavors to be emotionally honest and ethical. Snap out of it! Your feelings are real, but this document before you is a manipulation.

Sara Finishes Her Stint and Screening No. 1

Rough cut 6 and ready to screen. I decided to start screening the film for groups of people to get a temperature on its reception. Sara was moving to LA and we had decided her end date would be July 31st, 2014. I was now on my own with the film, ready to finish up. Mid August I screened it for a group of 30 people, many of whom I purposefully didn't know. I sat in the back of the room watching and feeling peoples' responses. Some of the jokes I had hoped would land, did not. Others did. In all, the film felt too one-note, too much of Regina's aggression, with little respite. Often, I would end scenes on a bang, an exclamation point, a product of my wanting to excite and stir the audience. However, the content following the exclamation was often more pensive and revealing.

Prior to the screening, another editor, Pascal Troemel, had been recommended by a friend to come view the film. I spent a day working with him and from that, it seemed clear his comprehension of the film carried a depth and understanding of the directions the film could assume: editing more for energy vs. narrative (I often fell on the side of energy). He started working with me on the film after the screening. Of all the editors, Pascal has the strongest sense of rhythm. Our goal was to both moderately restructure and find moments of breath. The running time of the film was approximately 90 minutes. Too long, but likely my UT thesis version of 60 minutes might be slightly underweight to carry the essential content. Ultimately, I think the film lands well at around 70 minutes. I

opted to work on both versions concurrently, a UT version and a non-UT version, accepting that some of my favorite scenes would need to be cut for the film to make sense in shorter UT iteration.

An anecdotal aside

Subsequent to editing the project, and in the recent pick-up shoots I have been doing, I now review the footage the day-of and typically work with Pascal to edit the footage into a scene the following day. This hones my directorial instincts because the shoot is still fresh in my mind so I can compare the inclinations I had while shooting to what I actually chose to shoot. For example, I filmed Regina at a Pilates class a few weeks ago – not the most dramatic or inherently conflicted set-up. While shooting, I noticed that she seemed to be breathing heavier and putting more visible effort into the class than the other two participants. While I opted to film her efforts, in spite of having the permission of the two other class participants to film them, I failed to capture them close-up or 2-shot with Regina, which would have played out the comparison I observed. What was significant, narratively, about Regina’s exertion, is that she’s either more emotionally charged than the other two class participants (Borderline hallmark) or that she’s someone who really does commit and put effort into her endeavors to be a “good student,” including her struggle to recover from BPD. This is both beautiful and sad to me.

Unlike filming during the winter of 2013, I went home and watched the footage that day. I saw its essence pretty quickly (having already forgotten about

my observation of her efforts) and we made selects and cut a few versions of the scene the following day. My point? I'm starting to develop a method and process to managing the filming of the footage.

UT Version of the Film

This is one of two versions of the film, the second one in the throes of being finished. I have scheduled two more shoots with Regina, one that I think will "pocket protect" her from further risk of dislikability through revealing her recognition that she may have done more harm than good in trying to make Borderline a less maligned disorder; perhaps she made a mistake in doing the film, perhaps her intentions to destigmatize the diagnosis have only brought it further injury because of the way she behaved in front of the camera.

EPILOG LADY

This film has been done all backwards. I did it, in hope that I would find some love, for it, for something. I'm starting to enjoy the filmmaking process again, it's no longer pulling teeth. I actually have a couple ideas I want to explore for a next project. That I'm able to start to have ideas again suggests I'm rebuilding mastery, at least enough to feel comfortable reaching out to work with other people. Remember, this film was not an "act of love." but an investigation into whether I could love filmmaking again and it served as an anchor to keep me tethered to some central act. I am immeasurably grateful to the people at UT who supported my request to return and have helped see me through this process from which I've garnered new connections and understanding. Making this film has brought into my life new people, new collaborators. Assuming I go on to make the next thing, I now have people to look forward to reuniting and working with, and the process of making this film has returned to me some dignity. What I know now is that for me film serves as a vehicle to build meaning with other people, in a community. That feeling I was chasing, some transcendent artistic moment, is to be found in the confluence of people working together to build something, a story, a meaning, an experience, a community.

Appendix 1: Communications In My Bid For Readmission

On Apr 6, 2012, at 7:59 AM, rebbie ratner wrote:

Dear Don and Stuart,

I am a former UT production grad student who's status is currently the equivalent of "ABD". Last records of my UT attendance date back to 2001. Although all coursework was completed, as it extends the 6 year statute of limitations, I may ultimately need petition the grad school for resubmission. However, none of this is relevant without your initial approving of my request for MFA candidacy.

In fall of 2011, I spoke with Char Burke about the possibility of completing the degree. For a variety of reasons, I never submitted my final film, and then life happened including dealing with unexpected health issues. I have a strong desire to finish my degree and have hence been in communication with Nancy Schiesari, Ellen Spiro, and Janet Staiger, all of whom expressed support toward my re-bid for MFA candidacy and are willing to serve as potential members of my thesis committee. However, before I submit an official appeal to both of you, there are a some additional pieces of information I need gather so that I may present you an appeal that will outline a comprehensive plan of action. I have a few questions for either or both of you. Would you prefer I email you them, or can I speak with you briefly by phone?

Completing the degree is important to me on a number of levels and I have already invested much of myself in the process. I am now healthy enough to do the work required to complete the requirements and am therefore asking for the opportunity to do the necessary work to earn my MFA. I would much appreciate your guidance/suggestions --that is, what it will require for me to complete what I started....

Thank you both for taking the time to read this, much appreciate.

Rebbie Ratner
ratrace88pub@gmail.com
[646.530.0699](tel:646.530.0699)

Donald W Howard <dwhoward@ischool.utexas.edu>

4/9/12

Hi Rebbie--

As I told Char last fall, it would seem extremely unlikely to me that the department would approve this kind of request so far after the fact. But if you'd like us to ask the Graduate Studies Committee to do so on your behalf, I'll do that. In the meantime, though, please know that Stuart should be the official starting point for such a request. What are the questions you mention, so that he and I can understand your specific situation?

Don Howard

rebbie <ratrace88pub@gmail.com>

4/11/12

Don,

Thank you for getting back to me. And thank you for being willing to answer my questions and to ultimately put forth my request to the Graduate Studies Committee as I am serious and committed to being tenacious in pursuing completion of my MFA.

First question: would you prefer I cc you and email Stuart direct?

So here are my questions:

1. Can you explain your and Stuart's role in this process? Will you be *simply* delivering my appeal and/or does the nature of your delivery have the capacity to sway the committee's decision?
2. Of whom is the Graduate Studies Committee (GSC) composed? Exclusively RTF professors / faculty? Is it composed of the entire RTF faculty?
3. What are potential concerns you anticipate or know the GSC will have per considering my request? Can you identify for me specific roadblocks?
4. Does the quality of work I completed & my work ethic while enrolled at UT have any bearing on the GSC's decision?
5. Were the requirements to receive the degree limited exclusively to the work I have yet completed --the thesis film submission and final report-- and were I able, which I am, to put no strain on department resources per equipment usage, could this potentially sway the GSC's decision in my favor?

6. I forwarded Nancy a link to one project I could submit as the thesis film. Nancy passed it on to Ellen who, based on seeing it, offered to be on my thesis committee. Does it bear on the GSC that:

a) I have the support of three tenured faculty, one of whom can also vouch for my performance, work ethic, and quality of work produced while at UT?

b) I have at least 2 potential projects, one complete, the other near complete, which I think appropriate and near ready for submission, must the GSC approve the project or *merely* approve the appeal and ultimately wrest project approval in the hands of the thesis committee?

c) Does the prospect of having most of the goods ready for submission work to my favor regarding the GSC's decision? (I am also willing to produce an as yet made project, if that is the preference - which I will not need/use UT equipment to produce).

d) Would it be premature (or presumptuous, if the GSC must approve the project) to submit a timeline per project submission and report? Will this detailing help my cause?

7. I'd prefer not go into great detail over the medical/health issues I've faced over the past decade (though I have mounds of official records to validate). What degree of detail need I provide that might point to extenuating circumstances (as I am aware this is an unorthodox request)? And/or is that completely irrelevant to the GSC's decision?

Thanks in advance, both of you, for reviewing these questions. Before you end up submitting the appeal, I would like to speak with you by phone --just a heads-up (and I will keep it brief).

Kind regards and really appreciate your time,
Rebbie Ratner

04.24.12

Rebbie Ratner

Ratrace88pub@gmail.com

**Appeal to the Graduate Studies Committee for
consideration to readmit for completion of my
MFA degree**

I am a former UT production graduate student who's status is currently the equivalent of "ABD". Last records of my UT attendance date back to 2001. Although all coursework was completed, I did not submit a final film/thesis and accompanying report. (I will detail the reason for this in the ensuing paragraph). This document serves as my appeal in request to be

reconsidered for MFA candidacy which would, at very least (were the committee to approve this request) entail production of a final thesis/film and thesis report. I recognize that my request for approval to readmit and complete my MFA is unusual given the length of time since my original attendance in the graduate program and asks the committee to assume a potentially unorthodox position.

A longstanding medical/health condition impaired my ability to complete the MFA in the original time allotted due to difficulty I had in obtaining the correct diagnosis. I left the program for sole purpose to pursue treatments, none of which solidly worked because of misdiagnosis year in/out –despite my best efforts, and to painful consequences and worsened condition.

It has taken me fifteen active years to find the correct treatment and I have subsequently spent the past year reassembling my life: resuming work in film/video, both in a teaching and production capacity in addition to initiating my own projects. The completion of my MFA has been on my mind for the duration of time since leaving Texas, but I did not want to revisit until I was confident I could follow through and make use of the degree (as it is a reflection of the school). Hence, today's appeal.

I have been in communication with Nancy Schiesari, Janet Staiger, and Ellen Spiro. Two of the three were previously professor's of mine/original members on my thesis committee. I sent them a sample of recent work and on this basis all three expressed support for this appeal and are willing to serve as members of my thesis committee. Additionally, I have my own equipment and/or access to equipment that precludes the need to dip into UT equipment/resources.

To this end, there are at least two possible projects that could serve as thesis material on account of both access (to subject matter) and their level of containment/do-ability in a discrete period of time.

1. I have been working with the Asperger's Association of New England and am interested in producing a piece exploring the prevalence of depression and anxiety in this community with regard to how/if those diagnoses relate specifically to the social deficits endemic to the Asperger's population.
2. A choreographed dance piece I've been writing that mixes female gymnasts and basketball players doing a cheer-lead against a visual/aural backdrop of Taiko drumming --a sort of resistance choreography where the subjects approach the camera in tight formations, mildly riffing on dictatorship pomp-and-circumstance processional fare.

Now that I have the capacity to complete the requirements for this degree, I am asking for the opportunity to do the necessary work to earn my MFA. I appreciate and thank you for taking the time to read this.

Sincerely,
Rebbie Ratner

Stuart Kelban <stuartkelban@mail.utexas.edu>
Attachments5/1/12

to me, Donald, Charmarie
Hello Rebbie:

The GSC met yesterday, and voted to approve your appeal for readmission to RTF's MFA in Production program. The approval, however, was contingent on completion of further coursework, specifically:

Fall '12: 488M Thesis Pre-Production and Production. This is an in-residence class, and would necessitate your presence at UT during the entire fall semester. The course focuses on developing your thesis project.

Spring '13: 488M Thesis Independent Study. This is an independent study with your thesis supervisor, focusing on post-production, and can be done remotely.

398R Masters Report. This class must be taken during the semester in which you graduate, and can be repeated for credit. This also can be done remotely.

If you plan on moving forward, you would need to formally apply for readmission, which may entail a small application fee (Char Burke, our Graduate Coordinator, can assist you with this). The department would then readmit you. Then in late August/early September, the department will petition the Graduate School to approve your old coursework for credit. If this is approved, you'd then be able to finish the required coursework. Unfortunately, we'd not be able to offer you any Teaching Assistantships during your time here.

You would also need to assemble a new thesis committee. I know you've contacted Ellen, Nancy and Janet about this, and I believe they've all expressed willingness to serve on your committee.

Congratulations on your successful appeal. Please let me know if you have any questions.

* * * * *

Appendix 2: Craigslist Casting Ad

We are working on a film/documentary about Borderline Personality Disorder and are looking for people/volunteers who have received the diagnosis and who would be open to sharing their experience. Among the things we are curious to learn: How you received the diagnose and what form of treatment, if any, you've been engaging. What has/n't work treatment-wise. Treatment accessibility. Your thoughts about the name "BPD". Do you have a sense of what recovering might look like? Do you have hope that you'll get better? Do you buy into the stigma surrounding the diagnosis/your thoughts on it. And today? Ultimately, we are in search of people willing to disclose their experience on video, however if you and your story resonate and you are not comfortable with full exposure, we can find creative ways to include your voice. This film angles to contribute to the current knowledge base in order to assist those suffering or in need. While it's intended to educate, it is not per se an educational film, but aims to also intrigue and pique viewer curiosity through artful renderings. If interested, or if you would like to know more, please contact us.

If you are a man with the diagnosis, we are particularly interested in your response as less men have volunteered their story. So, your reaching out would be a much valued gesture (as is with anyone volunteering their story/sharing their experience for this project).

* * * * *

Appendix 3: Craigslist Ad for Cutting Montage

March, 2014

We are in the process of producing a film on suicide and self harm with some of the leading experts in the field. We are looking for individuals who cut (or have), burn, self-mutilate etc. . . and have visible remnants of their self-harming / self-mutilating as we would like to photograph / film your scars and/or wounds. We are not aiming to glorify or fetishize the behavior or its visible outcomes. We understand these behaviors can be stigmatizing (and fundamentally stand in opposition to this stigma). You can remain entirely anonymous. We recognize that for some, this takes courage.

We will be filming in a studio space in Greenpoint, Brooklyn for 1 weekend day in April and will likely need you on set for approximately 2 hours.

If you are interested and would like to know more, please reply through email. As well, we will need to see photographs of the scars/wounds prior to filming.

If you are reading this, and know people who might wish to participate in this, please forward this onwards.

Thanks much.

* * * * *

Appendix 4: Text Outline of Footage Selects

I know my mom has BPD. She's so fucked up.

KEY

Green = email / text references

Red = Very good / important

Yellow Highlight = cut to / referencing some other footage

Cyan Highlight = stylistic, music, ideas

If you're hyper aware of what you potentially could bring to table and, then, the deficits that remove you from your potential, that awareness creates a lot of pain.

Well Camus also had another quote which is interestingly, pain which cannot forget, falls drop by drop upon the heart, until in our despair, against our will, comes the...to...comes wisdom through the awful grace.

“There is hope. But not for us.” - Kafka

SCENES

REG - RESTALYNE SCENE - DR. HIRMAND'S OFFICE BIN

INT - DR. HIRMAND'S OFFICE - DAY

Reg gets restalyne so she can look young to better compete in job market

- maybe start scene w/ regina having walrus tusks in her mouth
- self castigation over spending money to get face fixed vs travel/world exposure
- feeling the beat of lost time
- looking a walrus
- any potential relational stuff betw Reg and Reg
- needle in face, reb telling them to slow it down

REG - RESTALYNE SCENE - DR. HIRMAND'S OFFICE BIN

EXT - STREET - DAY

Reg post Restalyne / outside

- Cost of treatment (how's she's unemployed and getting plastic surgery that won't be visible to get employed)
- love of vicodin
- not feeling emo pain after appt as she's high off the physical pain inflicted
- directs rebbie as she's getting on the bus

REG - SCHEDULES APPT FOR EYE SURGERY W/ HIRMAND BIN

INT. REG'S APT - DAY (HIRMAND APPT SCHEDULE)

Reg calls Dr Hirmand's office to schedule eye surgery

- blepharoplasty does not arrest the aging process - "what a fucking rip-off"
- keeps trying to get drugs
- list off current medication (naltrexone - for alcoholism)
- shows images of procedure

REG - SCHEDULES APPT FOR EYE SURGERY W/ HIRMAND BIN

INT. REG'S APT - DAY (ELYSE / EX)

Reg shitting all over her Ex (about money owed)

- image of Reg emailing Elyse
- money owed / recroding
- dog custody explanation
- how she gets blamed for things b/c she has bpd diagnosis

REG - SCHEDULES APPT FOR EYE SURGERY W/ HIRMAND BIN

INT. REG'S APT - DAY (OKCUPID BORING DATE)

- talks about boring woman she dated and couldn't shake

REG - FAMILY STUFF BIN

INT. REG APT - DAY

Reg shows pix of mother and father

- "Nothing can replace a mother's love" super-imposed over pic. Mother borderline
- tender relationship w/ father
- also, see photos I scanned
- I should have never been born
- email between rebbie / regina when reg is at hunter job, missing her father, feels unheard by Rebbie = break in our relationship.

REG - OKCUPID PROFILE & DATING BIN

INT. REG APT - DAY

- Reg reviews potential interests on OkCupid.
- feels despair and disdain for the poeple.
- Introduce Amy

REG - SHRINK APPT 01 BIN

INT. GINA'S OFFICE - DAY

Regina has a therapy session w/ Gina

- Reg says she doesn't want to be old freak of nature complaining about her childhood. **CUT TO, Reg complaining and crying about her childhood.**
- Online game superbetter is mentioned
- NY times commentaries

REG - DR. HIRMAND EYE SURGERY BIN

INT. REG APT. - EARLY MORN

- Regina in her apt getting ready / being late to Dr. Hirmand appt.
- Reg doing her morning routine
 - Stressing about being late
 - paper Regina wrote on lateness
 - Sweeney Todd Reference (later see razor poster on Subway)

REG - DR. HIRMAND EYE SURGERY BIN

INT. SUBWAY - MORN

Regina on Subway en route to Dr. H's

- Reg is late
- mentions job loss and how her father worked for himself b/c he couldn't work well for others.

REG - DR. HIRMAND EYE SURGERY BIN

EXT. BUS STOP - MORN

Reg headed to Dr. Hirmand appt, late

- Reg cuts a guy in line
- Reg mentions how miserable and fat she was when w/ Elyse

REG - DR. HIRMAND EYE SURGERY BIN

INT. BUS - MORN

Reg headed to Dr. Hirmand, late and wanting more drugs.

- Reg perseverates on her need for more meds / drugs / vicodin
- talks about behavioral experiment where she wasn't late for 2 days and teh experience

REG - DR. HIRMAND EYE SURGERY BIN

INT. DR. HIRMAND'S OFFICE - MORN

Reg a little freaked out about lack of drugs

- Reg in chair pre-surgery

REG - DR. HIRMAND EYE SURGERY BIN

INT. CAB - POST SURGERY

Reg rides back home from surgery.

INT. REG'S APARTMENT - AFTERNOON

Reg puts cold compresses on her eyes and convalesces after her surgery

REG - POST STITCHES GETTING REMOVED BY DR. HIRMAND BIN

INT. REG APT. - AFTERNOON

Reg shows her eyes post surgery and shows us her novel. Pain of being an artist and not able to express.

- maybe start scene w/ Reg saying "the story is never just the story. If it's a great story the story is on the surface and the real story is under.

- email - You don't know what it's like to have an idea of what you wanna do and fail. NOTE: Email about being a writer who doesn't write...can't express self/like living death
- Reg says "I'm so scared I won't be able to accomplish what I can.
- Reg talks about: characters always need obstacles
- shows me her novel, that she never finished. emotional avoidance?
- still pissed about no vicodin
- elyse comes up again
- mentions amy and show's me amy's profile
- emptiness of her existence - "i knit,

REG - CALLEN-LORDE CLINIC BIN

EXT. REG WALKING INTO CLINIC - AFTERNOON

Reg enters the clinic

REG - CALLEN-LORDE CLINIC BIN

INT. CALLEN-LORDE - AFTERNOON

Reg has intake appt w/ counselor. Her answering of standard questions points to the 'otherness' one can feel in basic ways our daily world arranges itself.

- Questions asked: partern? Boston terrier
- Reg makes face at camera after remarking on Columbia firing her.
- Reg identifying her race / ethnicity
- monthly income question
- emergency contact

REG - CALLEN-LORDE CLINIC BIN

INT. CALLEN-LORDE / PHARMACY - AFTERNOON

Reg goes to pick up her monthly scrip of Klonopin.

- Waiting on line, needs that Klonopin
- talks about **rape crisis** night - how lame it is to rape someone on Valentine's day
- emails about Rape crisis

REG - DR. HIRMAND EYE SURGERY BIN

EXT. CALLEN-LORDE - AFTERNOON

Reg leaves the clinic

- Reg directs Reb on how to film her.
- Reg mentions her **WILL** for first time
- Reg mentions **Volleyball** (how she joined to meet a woman and it's all gay men, how she's the worst on the team), in search of more friends...

- Asks Reb to be present for her calling her boss

REG - AMY 1ST DATE BIN

INT. REG APT - LATE MORN

Reg preps for date w/ Amy. Much coiffing and struggling not to be late.

- Zander struts out of room to funk music
- Terry playing the flute (cutaways etc...)
- Reg directing Rebbie to get B-roll while she's in shower
- Terry and Reg interacting, Terry helping Reg not be late.
- Reg taking pills as she talks about wanting to stay sober

REG - AMY 1ST DATE BIN

INT. REG APT HALLWAY - LATE MORN

Reg walks down hallway comments on nasty note she left her neighbor. Reg neighbor conflicts

- Reg shows nasty note she left neighbor

REG - AMY 1ST DATE BIN

INT. CAR - LATE MORN

Reg in car en route down to date, bemoaning her lateness.

- Reg comments on place she and Elyse wanted to live. The architect killed himself by jumping off its terrace

REG - AMY 1ST DATE BIN

INT. RESTAURANT / NO IMAGE - AFTERNOON

Reg arrives at restaurant to meet amy. They are both late. Excerpt of their conversation and flirting.

REG - AMY 1ST DATE BIN

EXT. RESTAURANT - AFTERNOON

Cam follows Reg and Amy as they close out their date

- Image of them both outside restaurant - Amy's wingtips visible.
- They kiss good-bye

REG - AMY 1ST DATE BIN

EXT. POST AMY'S LEAVING - AFTERNOON

Reg. begins date debrief

- Mentions how she couldn't shake Amy's florsheim's and generally butchness
- She like amy / living authentically
- talking herself in/out of likeing Amy

REG - AMY 1ST DATE BIN

INT. CAR RIDE BACK TO REG'S APT - AFTERNOON

Reg continues debrief and existential challenge of finding a partner at her age.

- Reg says, in ploy where audience think's it's going to be deep I'd really like to meet someone hot.
- Reg says she's a lookist
- forcibly exposed to hetero pda
- "the road narrows"....

REG - CALL TO EX-BOSS BIN

INT. REG APT. - AFTERNOON

Reg tries to call ex-boss, ends up speaking to Amanda instead and tries to make her feel bad

- Reg pissed at Rebbie for being late - gives camera the finger (reminiscent of later on when she tells Rebbie she' feels betrayed (that Rebbie spoke to Jill Edelman (woman who Reg had altercation w/ at buddhist place)
- Formality is her weapon
- Reg's voice totally changes whe she speaks on phone
- lady justice / evening the scale
- Tiffany calls as Reg is referring to her boss as a N. Korean spy.
- Reg debriefs Amanda phone call and how she tried to shame her
- GETTING FUCKED BY THE FUCKERS - I am going to fuck you and then I'm going to make you be the bad person. NOTE: neighbor story.

REG - CALL TO EX-BOSS BIN

INT. REG KITCHEN / BEDROOM - AFTERNOON

Reg expounds on dating, philosophy....

- less men you know, the safer you are from being murdered or raped.
- Sadism -
- Right speech
- Art of retaliation
- modeling what a face life might look like

REG - CALL TO EX-BOSS BIN

INT. REG BEDROOM - TIFFANY PHONE CALL

Reg talks to Tiffany on the phone and requests a reference for future job endeavors and asks for referral at Earth Intsitute. Tiffany accepts.

- Reg buys time (like when she reads her bro's letter) when she tries to call Tiffany
- Starts crying on phone w/ Tiffany (not dissimilar vis a vis mood shifts from Gunderson consultation)
- Asks about hiring a latino in her place

REG - SHRINK APPT 02 BIN

INT. GINA'S OFFICE - DAY

Regina has a therapy session w/ Gina

- Reg stalling reading letter to bro as she comments on water cooler etc...

- Reg directing Reb: This is why you need a second camera so you can go back and forth. I haven't ever noticed it. If I read this and wanted to cry, they said you might bust open your stitches.
- Gina asks Reg about eye surgery... Was it elective or medically necessary.

REG - SHRINK APPT 02 BIN

INT. GINA'S OFFICE - DAY

Regina has a therapy session w/ Gina. She arrives late and transitions to victim role during course of scene. Be attentive to emotional shifts

- addresses lateness
- forcing herself to get out of house and be more social
- emotional transition to victim role.
- wasted life / in search of lost time
- Columbia job interview

REG - BOSTON TRIP BIN

INT. VAN EN ROUTE TO BOSTON - NOON

Regina meets Barbara.

- Reb says she couldn't call Reg (b/c reg doesn't let her call)
- Barb and Reg share Klonopin
- BFFF scene, Reg gets completely annoyed by Barb and disconnects / feels total alienation.

REG - BOSTON TRIP BIN

INT. VAN EN ROUTE TO BOSTON - CON'T

Barb & Regina sitting next to each other

- Reg mentions being in the death seat
- Barb talking about how she loves her daughters (Reg wishing her mother had been loving)
- Barb doing apple twist (by time apple gets to "R" stem will have already twisted off so no one will ever land on Regina for falling in love)
- Barb feels split on participating in the project
- Barb and Reg commiserate over friend and fam betrayals
- All Reg's facial expressions toward barb
- Reg, republicans are so good at changing words (gun control vs gun regulation) CUT TO Charlotte saying "Fuck NRA"
- Barbara saying she's been dumped more than anyone

REG - BOSTON TRIP BIN

INT. VAN EN ROUTE TO BOSTON - LATE AFTERNOON

Reg retreats to back seat (Rebbie won't let her alone), and starts commentary into mic about Barbara. Barbara talking nonsense non-stop and Reg commenting on it.

- Reg DIRECTS Rebbie to shoot something else.
- Reg in back seat motioning to strangle Barb w/ seatbelt

- Reg gtalking into mic.
- Reg looking at her online profile. Starts to talk dating w/ Rebbie
- Barb leans forward to say “I want to know what happened to the quiet time?”
- Barb asks about Gunderson
- Barb asks Reg and Reb to stop talking about dating - Reg leans forward and asks Barb if she often tells people what the can’t talk about. = DIRECT CONFRONTATION / THEY STOP TALKING
- Reg talking about how Barb (now sleeping) wants to be the center of attention.

REG - BOSTON TRIP BIN

INT. VAN PIT STOP - LATE AFTERNOON

Reg discusses and decides to apologize to Barb.

- Reg makes move to apologize to Barb
- Reg comments on how it freaks her out that Barb thinks she’s going to get well.
- Make s faces at Barb when Barb talks about being dumped.
- Grabs seat belt and mimes strangling Barb

REG - BOSTON TRIP BIN

INT. VAN EN ROUTE TO BOSTON - EVENING

Reg and Barb are a bit more cordial to one another, as Reg reads about attachment theory.

- Everyone’s “getting along”.

REG - BOSTON TRIP BIN

EXT. RESTUARANT - NIGHT

We take vote to determine Restaurant.

- Reg has to pee. Big bladder.

REG - BOSTON TRIP BIN

INT. RESTAURANT - NIGHT

Barb and Regina conflict escalates to pitch level

- Barb and Reg go at it b/c Barb wants to sit on certain part of bench and Regina refuses to move.
- Barb threatens to leave and heads to front of restaurant and makes a scene (daughter talking about her making a scene at her wedding).
- Barb returns to table, and the catfight continues.
- Reg and Barb both text Rebbie
- Barb checking out by doing emotion code work.
- Reg tries to play good girl and be on Rebbie’s good side.

REG - BOSTON TRIP BIN

INT. VAN - RIDE TO HOTEL / POST DINNER

Reg and Barb ‘negotiate’ their space / relationship post restaurant conflicts,

- Reg giving Barb the finger, Barb unawares
- Reg giving Barb evil looks

REG - BOSTON TRIP BIN

INT. HOTEL - NIGHT

Reg monologue about Barb calling her crazy

- Reg N-word monologue also about how crazy was used to imprison women.
- Reg texts to Rebbie about how Barb wants all the attention and how she threatens to leave film

REG - BOSTON TRIP BIN

INT. VAN HEADED TO MCLEAN - MORNING

Get temperature on status of Reg and Barb relationship. Reg reading definition of Borderline, gi

- Things are somewhat calm.
- Reg reading definition of Borderline, giving Barb the eye.
- Reg's body movements as she watches Barb NOT LISTEN / ENGAGE.

REG - BOSTON TRIP BIN

INT. OUTSIDE GUNDERSON'S OFFICE - NOON

Reg and Barb waiting outside Gunderson's office, Barb doing 'research' on emotion code etc...

- Reg suggests we do a real world confession booth for the film, Barb has no clue what this is, effectively aging herself.
- Reg asks Barb if she's a therapist (disdain underneath?)
- Barb refers to herself as an energy healer

REG - BOSTON TRIP BIN

INT. GUNDERSON'S OFFICE - AFTERNOON

Barbara has her consultation w/ Gunderson, a renowned therapist who treats BPD. Emulate 1st scene of "Happiness".

- start scene w/ barb's expression of incredulousness, as Gunderson then says something
- Pre consult, Barb puts on make-up. Regina comments on this in background.
- Barb talking about being surprised by her husband's 10 yr affair.
- wants an adult loving relationship before she dies
- thinks she was a good mother
- wants to kill herself most of the time
- die alone
- knows she's subconsciously not allowed to have a relationship w/ a man - Gunderson's reply (funny) "whoops"...
- no community
- deadline of April 11th, 2013 to meet a partner or she's going to kill herself

- Gunderson feels like he didn't do good job w/ Barbara
- Barbara disappointed in consult
- Email barbara's daughter sent me where Barb says how useless Gunderson was

REG - BOSTON TRIP BIN

EXT. GUNDERSON'S OFFICE - BARB POST CONSULT

Barbara in disappointment over Gunderson's performance, critiques his consult.

- Barb says it was the dumbest consult, she could sit on a bar stool and have a better conversation.

REG - BOSTON TRIP BIN

INT. GUNDERSON'S OFFICE - GUNDERSON POST BARB

Gunderson's debrief of Barb consult.

- Barb has borderline quality where her life is hinged on presence / absence of another person.
- Comment on how he could've done better w/ Barbara, "You're seeing a veteran at work. Flawed."

REG - BOSTON TRIP BIN

INT. GUNDERSON'S OFFICE - AFTERNOON

Regina sits across from Gundersons as she relays to him stories of herself. Possible Armature for film.

- Scene starts w/ Reg saying "I hate therapists.... I don't want my therapist to be a sick fuck like me".
- Reg says "I have an issue w/ therapists, I don't like therapists at all"
- talks about her anger / extreme emotionality
- moves through many emotions in session
- asks if she's borderline (mirrored later in van ride home when she asks Rebbie what Rebbie's opinion is --Rebbie hesitates).
- Blind w/ rage description - never done anything violent
- Reg = Dr. Jekyll / Mr. Hyde
- starts crying about being on unemployment.
- Reg. reveals how she changed jobs a lot and scared about what her future holds
- didn't want my therapist to be a sick fuck like me
- Gunderson, "your therapist became lovers w/ your mother?"
- phone phobia
- Gunderson comments on how Reg seems "filled w/ emotion".
- Reg: Chinese proverb 'the nail that stands up shall be hammered down' NOTE: Foucault's "Fearless Speech" book.
- Mentions Zander
- enjoys having a roommate

- Reg / Gund in 2 shot asks him if she has BPD and he shakes his head “oh yeah”. Genius.

REG - BOSTON TRIP BIN

INT. OUTSIDE GUNDERSON'S OFFICE - POST CONSULTS

Reg and Barb are both drained from their consults, they sit, pace, decompress...

- Image of both Reg & Barb sitting on couch in semi-silence / thought.

REG - BOSTON TRIP BIN

EXT. MCLEAN BUILDING - AFTERNOON

Reg and Barb exit building together.

- Slo-mo driving shots of Mclean.

REG - BOSTON TRIP BIN

INT. VAN POST MCLEAN - AFTERNOON

Reg and Barb sit in silence and commentary post Gunderson consults

- Exteriors of Mclean
- Both of them ride in silence - stacked 2 shot.
- Barb party line ‘it’s not normal for humans to be by themselves’.
- Barb & Reg talk matchmakers as Barb complains about trying to find a man.
- Barb says she takes herself off list of psychiatric patient.

REG - BOSTON TRIP BIN

INT. VAN BACK TO NY - NIGHT

Reg talks about her will, which she hasn’t made b/c she fears it will be impetus to more easily kill herself.

- All of Reg’s \$\$ is going to insight meditation, not her family
- Reg ‘castigates’ Rebbie for asking her to repeat b/c she didn’t get the info on camera. “In vivo”.
- Reg asks about sound sweetening so her voice throughout film can be remodulated.

REG - BOSTON TRIP BIN

EXT./INT. BARB APT BLDG - NIGHT

Barb exits van and heads into her apartment bldg.

REG - BOSTON TRIP BIN

INT. BATHROOM IN BARB'S APT BLDG - NIGHT

Reg goes to the bathroom and bemoans dirty toilet seats / restroom etiquette. Re-enact in public restroom OR animation

- “Does that make me borderline that I confront people who leave their urine on the seat.”

REG - BOSTON TRIP BIN

INT. BATHROOM IN BARB'S APT BLDG - NIGHT CON'T

Reg asking Reb if she notices how she / Reg was asking Barb about her therapy stuff.

- Reg comments on how Barb's a baby and has to be the center of attention.

REG - BOSTON TRIP BIN

INT. VAN - NIGHT / POST BARB DROP-OFF

Reg. meanders around topics, such as politics, Gundeson interview,

- Reg wonders if she's being borderline about politics / maybe she cares too much.... Re. talking about the bumpy roads.
- Reg seeing Dr.Hirmand again, "feel like I have turtle eyes, now".
- Reg praising her love of the GWB (George washington bridge).
- Write her will.... is that fact that I'm emphatic about that make me borderline?
- barbara says she's a 'healer'? That's spooky to me.
- Reg exits Van and walks into apt bldg.

REG - CALLS UNEMPLOYMENT OFFICE BIN

INT. REG'S BEDROOM - AFTERNOON

Reg bumming around, avoiding making un-employment call. Scene is basically her hitting redial and bitching about the fucked up politics.

- Terry playing flute in the bgrd - cutaway?
- Scene plays out in hard cuts from diff angles as phone rings and Reg shakes her head etc...Also, geometry of diff angles (frames in frames)...
- Each angle has a diff color correction / color temperature.
- Reg asks Rebbie rude questions: weren't you raised w/ manners?
- It's a farce, it's a fucking farce (maybe that's how we start scene).
- Reg says what bothers her about fact that Rebbie spoke to Barb in her hotel room the fateful eve

REG - ELYSE DOG TRADE BIN

INT. REG'S APT - AFTERNOON

Reg rummaging about her space in wait of Elyse.

- Cut shot of Zander sprawled out on floor.
- Do you want to get her buzzing
- Reg leaving apt w/ Zander "we're going to your other mother...who makes you ill"

REG - ELYSE DOG TRADE BIN

INT. REG'S BLDG LOBBY - AFTERNOON

Reg hands off Zander to Elyse.

- Tediously goes thru meds that Zander's taking (Elyse rolls eyes a bit)
- Goes through carpet staircase Elyse is to use, asking a bit much of her --also registers for Elyse NOTE: go to online manual of collapsable stairs.
- Reg gets annoyed w/ Reb for not letting Elyse fully exit the scene
- Reg orders Reb to follow Elyse "follow her, follow her!"

REG - ELYSE DOG TRADE BIN

INT. REG'S BLDG LOBBY - AFTERNOON POST ELYSE

Reg remarks on family / girl who just entered lobby w/ whom she had altercation

- Did you see her pug ugly face?

REG - ELYSE DOG TRADE BIN

INT. REG'S 5th FLOOR HALLWAY - AFTERNOON POST ELYSE

Reg walks down hallway and 'bing's' the doorway of her evil neighbor.

- Bing, rent control...
- It's this studio apt, so when all these guys come to bang her you can hear her screaming 'n shit.

REG - ELYSE DOG TRADE BIN

INT. REG'S BEDROOM - AFTERNOON

Reg retells the story of her neighbor nailing her dog, alot of poor mentalizing going on here.

- Reg apologizes for directing Rebbie
- Reg's experience of not having apology accepted - feels like someone clawing your guts out.
- Pause, check your intention before you talk.
- Reg talks about fact that there are mean people.
- primal thing of "look at me...feel uncomfortable looking at me...."
- but there are bad people in the world
- **I will fuck you up. POTENTIAL OPENING**
- Look at North Korea....
- Rebbie at window. Walk Zander down to park you can see "The Little Red Lighthouse".

REG - AMY DEBRIEF BIN

INT. REG APT - AFTERNOON

Reg talks about her conflict w/ Amy vis a vis looks vs. personality.

- Terry says not liking the way someone looks is not a valid reason to break off the relationship.
- Mentions that she's going w/ Amy on Wed to the affordable art fair.
- Reg doesn't like the wingtip thing
- Bemoans Florsheim (show old florsheim ads)
- **Reg: that's not the point, I've been worrying about the wrong things: CUT TO REG'S BRUISED EYES**

REG - DATE PREP BLACK EYES BIN

INT. REG APT - AFTERNOON

Reg preps for date, working hard to conceal black/blue eyes after 2nd Hirmand fix.

- I haven't taken my klonopin yet. Reg offers Rebbie / audience some Klonopin.

- Clock in corner, charting how long it takes for her to get ready. Or countdown meter / times square ball drop
- Multiple angles (mostly CU) of Reg engages in various cover-up practices.
- How're you funding Dr. Hirmand. Reg: I'm going into debt
- I can't be late refrain
- laugh bitches, this is a creation in the making. It's not how you start, it's how you finish.
- Beauty bible
- I want a Lindsey Lohan w/ a Rachel Maddow brain, but they don't seem to come that way.
- Don't want people to be like "look they're playing boy/girl...I fucking hate that
- Oh fuck, I got so upset, I put this in the wrong place.
- Super-impose Reg's face over model in book's face.
- Now the piece de resistance is lipstick.
- It's probably some type of carcinogen I'm putting on my face.
- Sprays chanel perfume (heart around her)
- It's the illusion that one likes, not the reality (ECHOES Convo w/ Seven when Seven says "It's all about appearances" - teleological mode in Mentalization.)
- Reg laces up boots
- **Reg walking away - CHAPTER ENDING**

REG - AMY DEBRIEF BIN

INT. POST RAPE CRISIS CEREMONY

Reg debriefs on Amy date.

- Saw Amy naked
- not idealizing her / sees flaws now
- I just think I'm destined to be single
- Reg talks about all the meds she's on and how she has no libido
- Seriously, put me in front of horseporn and it won't work.

REG - RAPE CRISIS AWARD DINNER BIN

INT. BANQUET ROOM - EVENING

Reg accepts award for her work at rape crisis dinner.

- Reg feels she's under-dressed to accept award / anxious
- She's put in 2nd most amount of hours (and doesn't believe it) and tells Rebbie, then thinks Chris has relayed that she was on call 2nd most of anyone as a result of him overhearing her mention this to Rebbie. Paranoid
- She shows her award w/ pride.
- Mention of the phone ring for receiving rape crisis call (Move to rape crisis night bin).

REG - NY MEDITATION CTR BIN

EXT / INT. MEDITATION ROOM - EVENING

Regina gets call from Elyse that annoys her, right before entering meditation class

- Reg: I hate the sound of impatience in Elyse's voice / Reg annoyed (in rage)
- Races into class (already starting) w/ coffee cup
- Cut to Reg sitting on Pillow

REG - NY MEDITATION CTR BIN

INT. MEDITATION HALL - EVENING

Reg sits meditating to cacaphony of outside NYC noises

- Outside tons of sirens, horns etc...
- Quiet of Regina sitting meditating (diff angles)
- NOTE: 2001 space odyssey freeze frames of Reg from diff angles, like light flash scene where freeze frame on astronaut's facial expressions
- Reg at end of meditation breathes sigh

REG - NY MEDITATION CTR BIN

INT. MEDITATION HALL - EVENING CON'T

Reg sits in group and tells story of neighbor's indiscretion. Talks about Nirvana, raises points in class

- Reg tells her group about neighbor altercation
- Reg talks about her experience of nirvana / non desire in class
- Reg asks how one isn't supposed to retaliate when they feel wronged
- Reg gets annoyed at woman cleaning out wallet
- mirroring exercise (with same guy who materializes outside med ctr)

REG - NY MEDITATION CTR BIN

EXT. MEDITATION HALL - EVENING

Reg has altercation w/ woman (Jill Edelstein) who interjects int our conversation.

- Reg gets flustered, doesn't understand what's going on. Wants to get out of space

REG - NY MEDITATION CTR BIN

INT. ELEVATOR - EVENING CON'T

Reg continues going on about being abused in a relationship. Jill Edelstein's girlfriend in frame, trying to keep straight face.

REG - NY MEDITATION CTR BIN

EXT. MEDITATION CTR - EVENING CON'T

Man from class (who Reg did mirror exercise with) materializes and starts to challenge Reg on her notion of abuse. "Happiness is in the mind".

- During interchange with man, Reg turns to Rebbie and says (b/c Rebbie's been talking to Jill Edelstien) "You're the enemy"
- Really pissed me off what that fat bitch said
- Maybe end scene w/ Reg saying, "You know... shut the fuck up".

PLACE HOLDER - JILL EDELSTEIN INTERVIEW

REG - STATS CLASS BIN

INT. STATS CLASSROOM - AFTERNOON

Reg sits in endless / boring stats class. Goal of edit is to show monotony of class. PURE COMEDY. Stretch boredom humor.

- maybe scene starts w/ teacher saying "so, what's regression"?
- Reg taking her pills
- Reg eating candy bar
- Reg drinking soda
- Zander on Reg's computer screen

REG - STATS CLASS BIN

EXT. STATS CLASS / HUNTER HALLWAY/ELEVATOR - AFTERNOON

Reg walks down hallway into elevator

- Mentions Justin / new roommate and his youtube video - CUT TO: Justin Youtube "seasons of love video"
- people in elevator cracking about at Reg (maybe cut back to after Justin youtube vid)
- Reg bumping into blond in hallway 'stupid bitch'. Her theory on blondes.
- Walking shots in hallway and overpass

REG - STATS CLASS BIN

INT. HALLWAY OVERPASS - AFTERNOON CON'T

Rebbie tells Reg she spoke w/ Jill Edelstein (woman at insight med ctr w/ whom Reg had altercation)

REG - SHRINK 04 / FAKE LAST SESSION BIN

INT. GINA'S OFFICE - LATE MORNING

Gina And Reg deal w/ Gina's ending therapy b/c she's expecting another child.

- Good email Reg sends re. bitching about Gina being baby-factory / breeder etc.. May be good way to preface scene.
- Gina says she defers to Reg b/c she knows Reg is experiencing financial difficulties etc..
- Reg tirade about feeling like a jilted john / therapists are like prostitutes
- I don't feel like a grown up
- We/human beings are 99% similar (how audience is also like Reg) - something to this line of human's being connected in primal way
- When Reg feels hurt she tends to judge
- Gina baby factory, move to the suburbs, be a soccer mom
- I have no idea what career I'd ever want, I can't tell you how horrible it is.

REG - SHRINK 04 / FAKE LAST SESSION BIN

EXT. STREET - NOON CON'T

- Reg decides to go to Chinatown to get new glasses. Possibly intersperse walking scene w/ Reg shrink session
- Good shot of Reg's face (09:11:39:19), "I forgot to take my Klonopin, I have to go to chinatown, I just rolled out of the bed and put this shit on"...
 - I'm going to haggle with them... got had by the spanish guy at the bodega story
 - Reg debriefing on calling Gina a suburban soccer mom
 - Reg saying that if what Gina/someone says re. how she (Reg is feeling) than she says, no, that's not it (referencing what Gina says in session regarding Reg's being upset that Gina's ending therapy b/c it's calling to fore Reg's experiences of loss).
 - Who pays \$400 / hr. Probably you (referring to Rebbie).
 - That seems like a double-fuck to me / DOUBLE PENETRATION. pisses me off - Women being charged shitloads for therapy for a diagnosis mostly they have.
 - It's an "easter basket". Rise and shine and, sing god your glory glory, people of the lord.

REG - SHRINK 04 / FAKE LAST SESSION BIN

INT. SUBWAY STATION - NOON CON'T

Reg enters train station, comments on its cleanliness (result of its rich neighborhood)

- "That's nice for a wipe-edit, but whatever...." NOTE: could go in scene of elevated / outdoor subway stop on day when Reg goes to unemployment office
- Reg: 'that's all you need for a good film is dialogue and character development' - CUT TO: comment Reg makes when showing her novel draft re. "the real story is what happens underneath the story."
- Eating donut - 'you see how clean this station...not one crumb, not 1 rat', she throws donut onto the track to dirty it up.
- I see a train a comin'... Johnny cash - Good shot of train coming w/ Reg in foreground.
- MUSIC - Johnny Cash *Folsom Prison Blues*

REG - SHRINK 04 / FAKE LAST SESSION BIN

INT. SUBWAY CAR - NOON CON'T

Reg sits in subway car, w/ sign overhead that says 'sustainable happiness'.

- Tilt-up on sustainable happiness sign
- LEFT TO MY OWN THOUGHTS - I have no book, no ipod, no kindle. I cannot be left to my own thoughts.

- I guess the point is, whether I feel happy or suicidal, it's not going to change whether or not I get a job.
- Reg commenting on the dirtiness of her train station - CUT TO: Reg's train station / could be used as voice-over over Reg's train station. Then you go to 72nd st station and it's clean as hell, spic and span.
- WS: Reg sleeping on subway. She is alone.

REG - SHRINK 04 / FAKE LAST SESSION BIN

INT. SUBWAY STATION CANAL ST - NOON CON'T

Reg comments on the ludicrousness of movie "The hangover" - "What the fuck is that, seriously".

- Comments on "The Hangover" poster "What the fuck is that
- Walks up stairs humming "I see a train a comin', comin' round the bend.

REG - SHRINK 04 / FAKE LAST SESSION BIN

EXT. CANAL ST. - AFTERNOON CON'T

Regina walks to the glasses shop in Chinatown. Street talk, toughness.

- That's a fucking bodybag, man.
- Damn, I could've just clocked her, but I didn't. The urge to clock is still there.
- Dostoevsky's Notes for the Underground reference - I love it, he's a man w/ a plan that he just can't carry out.
- Good shot: Reg walking down alley
- Reg crossing st. "Alright, I'm going. Jersey, you better stop, right now"
- "Pedestrian has the right of way"
- Reg stops at seafood stand and remarks on how sad it is - points to their moving claws.

REG - SHRINK 04 / FAKE LAST SESSION BIN

INT. EYE GLASS STORE SHOW ROOM - AFTERNOON CON'T

Reg looks for suitable and affordable glasses.

- Reg in glasses store, looks for suitable and affordable glasses.
- NOTE: after picking up glasses, WS of Reg entering and leaving store - could use this shot for the beginning of glasses scene w/ voice over image of store.
- Reg's constnat concern that the glasses are for old people
- Reg whispering into camera 'i feel like he's charging her less than he's charging me.'
- Reg tries on DEVO glasses 'are we not men, no we're devo'
- Reg finds her glasses - i'm just so paranoid about getting old people glasses
- I hate my handwriting. God, see, I have to put everything down about myself.
- Reg puts face into eye machine
- NOTE: set up (in street scene post shrink) Reg's commitment to haggling, which quickly devolves in the actual moment of haggle.

REG - SHRINK 04 / FAKE LAST SESSION BIN

INT. EYE GLASS STORE EXAMINATION ROOM - AFTERNOON CON'T

Reg gets her eyes examined by wise Chinese woman. Fear of aging and cool eye visuals

- Good visual images of Reg's eyes getting examined.
- **Chinese woman: Time waits for no one."**
- Reg asks her, 'do I look old'?

REG - SHRINK 04 / FAKE LAST SESSION BIN

INT. EYE GLASS STORE (PICK-UP) - AFTERNOON / LATER

Reg returns to store to pick up her glasses. Now she can see again

- You know I was once a beauty queen.
- Reg entering / leaving store w & w/out glasses

REG - SHRINK 04 / FAKE LAST SESSION BIN

EXT. STREET (NEW GLASSES) - AFTERNOON CON'T

Reg walking down canal st wearing new glasses

- Comments on Rub/Tug massage places - "why don't they have that for women"

REG - VOLLEYBALL GAME BIN

EXT. VOLLEYBALL PRACTICE COURT - AFTERNOON

A bunch of guys on court practicing. Regina shows up late.

- NOTE: during court scenes when CU on Reg's face, rocky-esque sports, effort making music (Music ref. - Missy Elliot '9th Inning')
- Reg comment after Callen-Lorde apt about joining a v-ball team to meet a woman (and there are only gay men on the team) CUT TO: image of only men practicing.
- Regina's late (as usual)
- NOTE: email Reg sends Reb regarding volleyball as self harm April 27, 2013: i'm discovering that volleyball gives me a socially acceptable way to self-harm. i have crazy red black purple bruises, but it's okay. no one would think anything of it once i say it's from volleyball. in fact, they'd admire me.
- Many shots of Reg missing ball. NOTE: Reg mentions she's the worst v-ball player (during Callen-Lorde scene.
- "I'm so sorry, Andre, I'll do better I swear.
- Ultimately speed adjust movements of scene to match musical beats, so scene becomes dance and comedy at same time, w/ undercurrent of subversive self-harm email
- Show Reg's "are we doing the 'V' thing again?" type amateur play w/ her constantly missing the ball

REG - VOLLEYBALL GAME BIN

EXT. VOLLEYBALL PRACTICE COURT SIDELINES - AFTERNOON

Reg talks about date and thinning hair

- Try not to get the thin part of my hair.

REG - VOLLEYBALL GAME BIN

INT/EXT. HALLWAY / SIDEWALK - AFTERNOON CON'T

Reg talks to coach for advice.

- asks about the V thing
- Talks about possible date 'she's so pretty. in other words, she looks like a female.'

REG - VOLLEYBALL GAME BIN

INT. GYMNASIUM - AFTERNOON CON'T

Volleyball game dynamics. Reg messing up and how she feels like she's being targeted.

- Reg missing ball
- Reg believing that one of the people on the other team is purposely trying to sabotage her.
- Cheer circle
- WS of game
- Them losing
- Reg feeling responsible and like she can't / doesn't deserve to hang out w/ them after game b/c she sucks at playing
- Reg threatening to rip the guys arm off (or something) from other team (probably the one she felt was trying to sabotage her)

REG - ERIC YARBOROUGH BIN

INT. ERIC YARBOROUGH OFFICE

Interviewing Eric Yarborough, Regina's therapist (prescribes her meds)

- Eric talks about how he worked on suicide hotline and he wasn't allowed to actually do anything / call ambulance etc..., so he had to learn to tolerate a lot of emotions and sit with it.
- BPD creates such emotion, he thinks other doctors would rather avoid it.
- People w/ BPD have hard time maintaining relationships (demise of Rebbie/Regina's relationship)
- Reg: growth and being able to have relationships, b/c that's my biggest problem for sure.
- A lot of diff diagnoses need DBT skills.
- Prefers to use benzos ('don't show any dependency on it' - Reg calls herself addicted to it)
- Freud said, the 2 things people need are work and love and if they're having difficulty w/ that over a period of time, something like a personality disorder should definitely be in your differential
- If you can get people to place where they can tolerate their own feelings w/out doing anything about it, that's progress.
- Reg talks about how she doesn't think she'll ever reach her potential. She feels handicapped. Maybe that's an existential thing that everyone feels, but she feels it pretty deeply. I don't know how you determine that your life is worth living.

- What I do think is real is people show up w/ problems and show up w/ a collection of symp[toms and when you show up w/ a collection of symptoms you get a diagnosis. That's just the way doctors work.

REG - MEDITATION CTR02 BIN

INT. MEDITATION CLASSROOM - EVENING

Reg gets annoyed by the men's off-topic questions.

REG - MEDITATION CTR02 BIN

EXT. STREET POST MED CLASS - EVENING

Regina walking to subway, picks through trash and meets Seven and almost pushes a blind woman

- Reg picks through Starbucks trash, foraging for leftovers

REG - REG MEETS 7 BIN

EXT. STREET W/ SEVEN - EVENING CON'T

Seven materializes into the frame and she and Regina have connected interchange as they walk down the street.

- Reg picking up trash gets interrupted by 7, "put a smile on that face"
- 7: you have an interesting forehead...Africa and Asia right here (7 points to her forehead). Baboom.
- 7: this is a horse on top of my head. It's all about appearances.. Holler. (Looks in camera)
- Don't ask don't tell....
- 7 talks about domestic violence relationship she had and how she escaped.

REG - RAPE CRISIS NIGHT SUBWAY BIN

EXT. STREET / SUBWAY ENTRANCE - EVENING CON'T

Reg almost pushes aside a blind lady.

- NOTE: add sound of blind woman's cane hitting pavement
- Reg exclaims what a bitch she is for almost pushing aside a blind woman

REG - RAPE CRISIS NIGHT SUBWAY BIN

INT. SUBWAYS STATION - EVENING CON'T

Reg waits for the subway, while listening to street musician sing beautiful music.

- Reg remarks on how we wouldn't have missed the train had she not commented on almost pushing the blind woman
- Reg listens as musician sings beautiful song about a crying woman.

REG - RAPE CRISIS NIGHT SUBWAY BIN

INT. SUBWAY CAR - EVENING CON'T

Tail end of Reg yelling at man who was bothering us on train.

- "Drunk ass alcoholic old man... Fuck you..."
- It's just like that woman at NYI, who jumped in front of cam... (Jill Edelstein ref).

- Reg talking about her mother and talking into cam “Look at me in the face when you say that, look at me in the face. Don't you try to lie. B/c I can goddamn tell when you're lying...:
- Right speech: that is so hard, and I screwed it up by calling that guy 'a fat old motherfucker' - NOTE: scan meditation01 footage for George's mention of right speech

REG - RAPE CRISIS NIGHT SUBWAY BIN

EXT. SUBWAY IN REG'S HOOD - NIGHT

Reg remarks on streetlife in her hood.

- Woman talking loud on phone - Reg: “welcome to harlem”
- Reg's head bounces to music as she crosses the street.
- I've been throwing up food to lose weight.
- Regina rages about abercrombie sexism: they won't manufacture clothes for fat chicks, how the ceo is so ugly.

REG - RAPE CRISIS NIGHT SUBWAY BIN

INT. REG'S APT BLDG LOBBY - NIGHT CON'T

Reg addresses conflict w/ another neighbor over the handle of the front door.

- I hate this fucking handle, let's not even get on it.
- Shows the handle - this is against americans w/ disabilities act
- Reb: you showed your ass to people at a board meeting? Reg: I did, I couldn't hold my emotions back
- How does a German serve 3 terms on the board w/out ever being elected.

REG - RAPE CRISIS NIGHT SUBWAY BIN

INT. HALLWAY ON REG'S APT FLOOR - NIGHT CON'T

Reg points to where German woman lives.

REG - RAPE CRISIS NIGHT SUBWAY BIN

INT. REG'S APT - NIGHT CON'T

Terry and Reg discuss new roommate.

- He's a queer and a Christian, how do you be a Christian and a Queer?
- I'm gonna go check my e-mail and see if some cowardly lesbian wrote me. Regina checks to see if Amy's emailed her.
- Out of all the sexual orientations, lesbians are the most puritanic about sex
- She / Amy didn't get back to me.
- Talking about how Amy's lame for not getting back to her.
- even though she never made me cum once (re. amy)
- Reg says this it's passive aggressive that Amy didn't get back to her. So mean (Terry smiles as he crosses frame)
- I am not going online to check to see if the man/woman emailed me.
- People treat their friends better than the treat their love interests
Regina eats dinner watching Alfred Hitchcock
- Reg eating dinner, watching Alfred Hitchcock shorts

- Reg preps her clothing for the rape crisis call
- Reg gathering her clothing for Rape crisis call "Is this a good rape crisis t-shirt?" Reg prepping her clothing for phone call
- Reg shows her rape advocate tag but hides the pic w/ her thumb.
Reg's dog has PTSD from her.
- My dog used to freak out when water would spill - my dog has PTSD from me.
Reg talks of the 5 regrets of the dying.
- 5 regrets of people who are dying- Reg muses on all she doesn't do w/ her unemployed time
Reg muses on Dr. Hirmand and yet another eye surgery
- Prescription for Reg's surgery - she's going back to Dr. H.
- I've had other docs to BOTOX, so I have a point of comparison. Dr. H is the shit.
- Reg saying to Rebbie - You could use some botox, I'm only saying that as a friend
Reg tells story of dating neanderthal woman who bruised her ribcage.
- INCREDIBLE / FUNNY STORY ABOUT NEANDERTHAL CHICK REG
DATED "IT" - Reg showing permanent bruising from some neanderthal chick she fucked. And how upset it was when she got dumped.
Reg talks about how she misses cutting and isn't a good problem solver.
- Reg talks about cutting. Misses it b/c she doesn't have that release anymore. If there were no stigma attached to cutting... don't know if I would do it cause I would see it as a relapse, but at the same time, it made me feel good. I Don't have very good problem solving skills
Reg has been brushing her teeth w/ tooth brush she uses for tile cleaner
- Reg brushing her teeth to..."Oh shit" - she hands terry tooth brush "I've been brushing my teeth w/ toothbrush I use for tile cleaner."
Glasses of keep spilling
- As Reg cleans up 2 spill, I knock over the other glass
Reg fields call from crisis center and center, bummed about having to go. Scene will be cuts of Reg not wanting to go
- Manufacture actual call to go in. When Reg's fist gestures, CUT TO....
- Can I ask them to call the next person... CUT TO, reg getting ready to go.
- Reg standing by dresser, phone on top, "Fuck!"
- Fuck, that sound is so awful
- Reg going through the actions to leave her house.
- "I don't really have a sense of joy right now"
- Reg blowing her nose
- I have this feeling of anger when I wake up like this.

REG - RAPE CRISIS NIGHT SUBWAY BIN

INT. 5TH FL HALLWAY - 5AM

Reg listens in on neighbor's door, drags herself down hallway.

REG - RAPE CRISIS NIGHT SUBWAY BIN

INT. ELEVATOR - 5AM, CON'T

Reg stands in elevator, exhausted.

REG - RAPE CRISIS NIGHT SUBWAY BIN

EXT. REG'S APT BLDG - 5AM CON'T

Reg exits bldg and turns corner.

- SOUND DESIGN - bird's chirping

REG - RAPE CRISIS NIGHT SUBWAY BIN

EXT. SIDEWALK - 5AM, CON'T

- SOUND DESIGN - bird's chirping
- Reg hails cab

REG - RAPE CRISIS NIGHT SUBWAY BIN

INT. CAB - 5AM, CON'T

Reg in cab, travels to hospital to counsel rape victim

- When I wake up early, my brain defenses aren't set, so all my bad thoughts comes.
- Reg pays cab driver
- **STYLE NOTE:** have separate square frames of the cab ride
- Reg enters hospital. Before cam zooms in, cut to doors closing.

REG - SHRINK05 LAST SHRINK APPT

INT. GINA'S OFFICE - LATE MORN

Regina's last session w/ Gina, she talks through saying good-bye.

- Reg talks about Riverside park (CUT TO Zander dogwalk bin) and hear the water lapping against the rocks etc...
- **either start / end scene w/ stillness ---> "I'm not gonna cry" CUT TO Reg crying.**
- Reg talks about how she "even though i didn't want to see you in the first place"
- Gina has nice facial expression 13:03:54:13
- Reg says she's not angry w/ Gina's choice to quit..."I don't see why women even go to college"
- If I were a broker and left my job, my existence wouldn't matter, but if I worked at hospice...
- Reg: I think I'm better than that by now.... **WS: I will miss you, I will miss you too. NOTE: Possible ending to scene.**
- There's no manifestations of bravery in my life, or external signs of success. People who are brave, do things.
- What if I want to kill myself, who am I going to call?
- It's safer to stay sick
- Do you think I've gotten better?
- They hug goodbye - Reg says "thank you NOTE: Don't use.

Regina talks about 'relapse' where she almost beat up Asian chick on bus and how she fell into torpor and took vicodin and fucked fat chick. NOTE: be attentive to constantly shifting emotions - anger/aggression, regret, sadness, loneliness, disgust etc...

- texts and emails about altercation - Regina's text 'if I got arrested, would bail me out'?
- someone on the bus...'a stupid bitch'.
- What stopped Reg from continuing w/ Asian chick - "I knew I would get arrested."
- CUT Reg dog walk bin where she shows the soil bag (also Reg showing all her plants etc..)
- When she started walking down the subway "I'm gonna kick your ass down the stairs you stupid fucking bitch."
- You know this typical asian whoreish women. I know you've seen them so don't pretend you haven't. Uber femme, I'm here to serve men.
- Reg describes train interaction w/ Asian chick. "Have a nice day"... and then I had choice to go on train w/ her, but I didn't.
- She was a pretty crazy motherfucking bitch - FUNNY
- Story of fucking fat chick. "Like I had sex w/ this chick and I don't even remember it. Image of rolls of fat flesh. NOTE: Mentions how she downloaded Simon & Garfunkel's America song ---Maybe use as counterpoint to Riverside park OR Getting fucked up on Vicodin in contrast to idyllic nature of what song intends to convey
- It's a really bad feeling to feel so lonely
- What stopped Reg from continuing w/ Asian chick - "I knew I would get arrested."

REG - SHRINK05 LAST SHRINK APPT

EXT. GINA'S OFFICE - NOON CON'T

Reg weeps after saying good-bye to Gina.

- Reg weeps
- I have to pee (Maybe end scene there)

REG - SHRINK05 LAST SHRINK APPT

EXT. BATHROOM - NOON CON'T

Hear sounds of Reg weeping in bathroom.

- Still of bathroom door
- Sounds of Reg crying
- Sound of toilet flush

REG - SHRINK05 LAST SHRINK APPT

EXT. STREET OUTSIDE GINA'S OFFICE - NOON CON'T

Reg walks down street crying. The pain of loss

- Thinking of Simon / Garfunkel's America where music suggests some idyllic land of hope and Reg's actions/emotions indicate this hope is wrought w/ pain

and suffering (antithetical to Reg's experience of America as not 'the American Dream')

- Much easier when you just walk away
- I don't have friends, I don't have family, I don't have a therapist. I have an alcoholic roommate and I miss my other one.
- Commentary on new vs old Ansonia - "okay, i've distracted myself enough"
- You could film me doing naked jumping jacks and no one would look, but me crying and everyone's staring. B/c I guess the site of someone crying is so shocking. People don't do that in public. And I have to be called mentally ill b/c when I have my emotions, I let them go, even if it's in public.
- let's get out of people's way, I might kick someone's ass.

REG - DOGWALK BIN

INT. REG'S APT - AFTERNOON

NOTE: possible 3rd ACT RESOLUTION. SHE WILL CONTINUE TRYING TO SEARCH FOR PEACE, EVEN THOUGH SHE ENDS UP ALONE. HYPER FIERCE INDIVIDUALIST SOCIETY WHICH GENERATES THIS PLAGUE OF MENTAL 'ILLNESS' / PEOPLE BEING ALONE.

Reg retells story of altercation between her and Asian girl.

- Reg picks up soil bag to detail its size
- I hadn't taken my Klonopin, I hadn't heaten and, I took the bait
- Got suicidal. When you're alone in the world, you can't fuck up, cause there's no one there to catch you if you fall. So, I'm back to meditating.
- Last time I threatened to kick someone's ass - Upstairs neighbor: I trapped her in the elevator and said I was going to fuck her up
- trader joe's incident, where Reg tapped old man's cart and under her breath threatened to hurt him.

Reg misses Terry.

Reg talks about how she has alcoholic tendencies... Justin overhears.

- Justin hasn't been to college, what
Reg mentions academic paper on the right to die. CUT TO: Reg mentions how suicidal she got after Asian altercation. CUT TO: academic paper on right to suicide.

Do you know how hard it is to get a job?

- You are what you do and you are what you earn.

Otto Dix IMAGES

REG - DOGWALK BIN

EXT. REG'S APT BLDG - AFTERNOON, CON'T

Zander and Regina leave building to go on their walk. Reg sees neighbor w/ whom she had bad altercation

- Reg comments from side of her mouth about the mean lady neighbor (perdito cano)
- Neighbor passes frame. NOTE: Slo-mo the image

- I think I'm going to drape a 'pride' flag from my terrace. "liven up the neighborhood, let people know the gays are here"

-

REG - DOGWALK BIN

EXT. REG ON RIVERSIDE DR. WALK - AFTERNOON CON'T

Reg walks w/ Zander down Riverside drive sidewalk musing on various topics of import

- 'you're gonna take a picture of him taking a shit?' - ground level shot of Zander
- Zander has barking altercation w/ dog... **CUT TO: Reg later criticizes dog's owner. I was really pissed b/c that woman's dog attacked Zander - Huh?**
- Reg mentions all the comments she's written into the NY times w/ regard to NSA tracking "& a future employer could not hire me b/c of things that I've said" **CUT to email of MOOBS**

REG - DOGWALK BIN

EXT. DESCENDING INTO PARK - AFTERNOON CON'T

Reg descends stairs and crosses Parkway, moving toward park.

- Moment of grace: Reg standing at top of stairs - It's beautiful, isn't it...the river etc...
- I want you to check me out on OKCupid to see if my thing is orange or green
- Reg talks about joining MATCH.COM
- Amy reference - Date w/ the Man/Woman - she wears Floresheim's. I need someone who's able to love and forgive and be understanding. Reg talks about victim / dynamic between her and amy.
- A group of guys pass Zander - Zander has acquired racial profiling

REG - DOGWALK BIN

EXT. REGINA ENTERS PARK - AFTERNOON CON'T

Reg meanders into park w/ Zander.

- Mentions Little Red Lighthouse Story. - Story about the fears of being irrelevant once something bigger come along.
- **Reg talks about her purpose in life: WANTS TO BE HEARD AND MATTER. "I've been struggling about having a purpose. I'd like to be heard....If I can speak and be heard and seen, what am I doing here. NOTE: Possible beginning dialogue to film? BEAUTIFUL MONOLOGUE**
- Zander scratching at the ground = male dominance, "Kind of like me" says Regina
- Are they gay or what?

REG - DOGWALK BIN

EXT. ROCKS BY HUDSON RIVER - AFTERNOON CON'T

Reg sits on rocks w/ Zander and talks about Asian altercation & fucking fat chick.

- probably I look terrible w/ all the sun in my face, right?

- Reg hears a kids voice and gets annoyed.
- Continues giving details of Asian altercation story
- people bully those the know they can bully - ABW (angry black woman)
- can't fuck w/ me man.
- ducks on the river NOTE: "FUCK YOU BITCH" as duck is going by.
- Reg talking about fucking Justin's fat friend. Her ass was like 'that' (gestures large)
- I downloaded a simon and garfunkel song, okay? AMERICA
- after all the wine, the vicodin, the klonopin....
- Oohh, are there berries on that tree, I'm gonna have to check that out. CUT TO: berry picking.
- Fat chick wasn't as fucked-up.. "First of all, she had 300 pounds to soak up the alcohol..."
- Jet Ski Wipes frame = good intro to scene
- "which is why I want to die, cause I'm not doing anything w/ my life (20:10:35:01)
- POSSIBLE EDIT: CUT TO sound of lapping of water w/ Reg talking waterside
- If I don't feel like I have purpose or meaning in life, it's like I want to die....especially if no one would be affected by my death. (20:17:31:14) Notice her face. CUT to ducks going by or something.
- Reg moves from water's edge

REG - DOGWALK BIN

EXT. PARK BERRY TREE - LATE AFTERNOON CON'T

Reg goes over to tree and picks/tastes berries.

- There are several pints of berries on this tree
- Cutaway of Tugboat

REG - DOGWALK BIN

EXT. PARK - LATE AFTERNOON

Reg walks through park making her way to exit.

- Fuck Wholefoods (Move to berry-picking section)
- people running and waving at camera
- Silhouette shot Reg walking through tunnel toward cam (20:34:31:11)
- Silhouette shot of Reg walking away from cam (20:35:56:19) - POSSIBLE END w/ voice-over of just wanting to be heard and no one noticing when she's gone. MOVE TO: Dance footage ending of Bradley / Jay wrestling eachother and mutually falling to ground.

REG - DOGWALK BIN

EXT. SIDEWALK UP FROM PARK - EARLY EVE

Reg points out building wher she and Elyse co-habited.

- Me and Elyse moved there to try to save our relationship
- Cat syphing about

- Plastic bag / American Beauty riff w/ self/other-hating voice-over.... (20:50:09:20)
- Don't get my cackle
- Moving up here has changed my mental health b/c people are so friendly (CUT TO: reg saying hi to locals 20:54:03:18)
- Reg shows the plants she's planted. Feels good to plant the plants I've grown.
- Reg mentions her bunny and frog prince - we show the sculptures

REG - DOGWALK BIN

INT. 5TH FLOOR HALLWAY - EVE

Reg exits elevator as she waxes on wanting to buy the unit above her.

- Do I want to buy an apartment? That's greedy. No, I'm happy with what I have. I keep on having this fantasy of I would like to buy this unit next to me, but I don't need that.

REG - DOGWALK BIN

INT. REG'S APT - EVE

Zander runs toward camera and plays w/ toy. Good character shots of Zander.

REG - HOME FROM MEDITATION RETREAT BIN

INT. PORT AUTHORITY - LATE AFTERNOON

Reg returns from meditation retreat and deals with the bustling NYC subway.

- Texts to Rebbie indicating hesitancy at being filmed
- Hears kids screaming 'talk about birth control'

REG - HOME FROM MEDITATION RETREAT BIN

INT. PORT AUTHORITY SUBWAY STATION - LATE AFTERNOON, CON'T

- Reg puts ear plugs in her ears & takes klonopin 'to face NY')
- CROSS CUT MONTAGE OF REG TRAVERSING THE SUBWAY STATION TO CHEESY SOUNDING WIND PIPES

REG - HOME FROM MEDITATION RETREAT BIN

INT. SUBWAY CAR - LATE AFTERNOON CON'T

Reg tries to maintain her peace on the subway train.

- Mental health pathologizes everything that's human.
- Notices string on her suitcase is knotted like a noose.
- Reg looks at kid making noise

REG - HOME FROM MEDITATION RETREAT BIN

EXT. STREET REG'S HOOD - EARLY EVE CON'T

Reg trundles up subway steps commenting on "ain't gonna get no help from no one"

- Got to be able to take care of yourself in this city. Ain't gonna get no help from no one.

REG - HOME FROM MEDITATION RETREAT BIN

INT. ELEVATOR - EARLY EVE CON'T

Reg doesn't want to deal w/ Justin's energy and he unexpectedly surprises her on 5th floor.

- Please don't talk to me, please don't talk to me (re. Justin)
- Justin is standing right outside elevator: Surprise!

REG - HOME FROM MEDITATION RETREAT BIN

INT. REG'S APT - EARLY EVE CON'T

Reg organizes, cleans room.

REG - HOME FROM MEDITATION RETREAT BIN

INT. REG'S KITCHEN - EARLY EVE CON'T

Talks about the inadequacy of being on work retreat.

- Talks about interview w/ Spivak and how she'd be working alone. While that would suck to work alone, at least she'd keep her job
- Re, retreat: I learned a lot - Who goes to a mediation ctr w/ metta and dharma and love and gets into quarrels? Regina Valdez does.

REG - HOME FROM MEDITATION RETREAT BIN

INT. REG BEDROOM - EVE CON'T

Reg talks about interview she'd set-designed w/ Spivak

- Otto Dix - whenever he did portraits of people he did them sort of greusome.
- Where do you see yourself in 5 years. Reg didn't answer question correctly.
- Reg looks up interview details w/ Spivak and notices she's made an error. "How stupid and I..."
- You'd think I could at least get a 2 month position that only offers a stipend, but I haven't heard back.
- banned from Barnard campus. What am I gonna go off like the Virginia Tech guy? It's men who create mass murders.
- I think I'm one of those persons who has a job so that she can do what she wants.

REG - HOME FROM MEDITATION RETREAT BIN

INT. REG BEDROOM - NIGHT CON'T

Reg reviews the contentious communication w/ her supervisor at the retreat.

- Reg shows me the sharpie'd note her supervisor (Gwenn) left her.
- Reg goes through the note she left Gwenn
- manager at retreat center who's sole purpose is to heal people.
- I wanted empathy from you and I got a lesson.
- I'd love to meet a damaged Buddhist woman. Everyone's messed up. I'm fine with that. Just keep me away from the ones who don't know they are.

DBT GROUP BIN

INT. CHRISTINE FOERTSCH'S OFFICE - AFTERNOON

Regina briefs Christine on her DBT history.

- Christine asks of Reg is in therapy. Reg - my therapist moved to Conn...Baby Factory "Cut that one out".
- See a psychiatrist at Callen-Lorde
- Good going on retreat b/c I was about to murder someone - Email / text Reg sends Reb re. not feeling safe to leave the house.
- FUNNY - this woman was horrible, okay? I tried to walk away, but...
- What did you learn at retreat as pertains to your anger? Reg: That it's covering up a lot of pain.

DBT GROUP BIN

INT. CHRISTINE FOERTSCH'S OFFICE - AFTERNOON

Regina, David, and Charlotte engage in a joint DBT group. All deal with issues of anger and self-harm.

- Reg - are our feet gonna show?
- Scene set-up - Christine Foertsch introduces scene
- Charlotte debrief on her treatment experiences
- Charlotte would work on anger
- David debrief on past therapy experiences
- David therapy - just doing it for the drugs
- David - No benzos - no, maybe b/c I tried to kill myself with them...?
- What's an example of something you want an answer to? D - What am I doing with my life?
- Christine explains DBT - What am I going to do w/ big picture question of life and what am I going to do w/ tomorrow/day-to-day.
- CF - Mindfulness - let's break open this emotional moment I had and see what's going on
- Reg's example of angry moment
- Reg - but it was a confrontation, pointing out that she was a liar
- Reg - Don't Ice me, bitch! David cracks up
- Reg - I have a master's degree and I can't stock toilet paper - it's pathetic.
- Charlotte's example w/ autistic kid
- Char - I started speaking w/ question marks (re interaction w/ marty)
- Char - I'm not going to get mad at a 17 yr old boy w/ aspergers
- Char - no, i don't get over things
- David's example of anger
- D - I'm generally physically clumsy, even though I lift - CUT TO: David lifting
- At first I was optimistic, but now I'm just likfe, "fuck this guy, he can do my job"....
- Don't be too impressed, cause later that day I went home and slashed myself with a razor

- I have a problem w/ splitting, I either hate someone or I don't hate someone
CUT TO: Joe Lisa's talking about his wife being a card that flips "Which one are you"?
- David - sticking a revolver in my mouth and (brains) hitting the walls
- CF - Act as if you're of value
- CF - You're interpreting criticism in a way that intensifies your feelings and defensiveness
- CF - Judgement can never be true
- CF - can you validate the other person. Reg - There is no way in hell. David - that's not really gonna happen.
- R - I'm still having a hard time on validating the other and what that means and how it is done...
- Reg avoids validating in momen 'can I just go back to the dog in the tree'
- CF - Maybe if you thought more about the other person, it would help you let go of the pain more.
- Cutting discussion and conflict over relishing pain
- CF - Dalai Lama quote - Anger is where one person drinks poison, expects the other one to die.
- Discussion around scars
- Reg - what about sleeping w/ someone (who sees your scars?). I've seen your body, I know what you've been through...
- Reg - I don't cut anymore. What's the con that stopped you?
- Reg - I was in AA, I used the 12 steps on cutting b/c I was so addicted to it.
- D - re. cutting "i want to move away from the person I am not to someone who's more functional and doesn't do this shit.
- D re. distracting - this isn't the answer you're looking for, but imagine the person tied up and stabbing them in the throat till they bleed out...
- Reg - tell myself to drop the storyline and feel the feeling, and when I feel the feeling, it quickly goes away - reference Asian altercation fight.
- D - masturbating (a certain Marvin Gaye song comes to mind) - for distress tolerance
- Reg - Asian altercation story
- D - FUNNY - Similar to Reg's story. He's 5'7" and I'm 6 feet, 240 pounds. I could have shoved his is head straight up his ass
-

REG - JOB INTERVIEW BIN

EXT. STREET NEAR REG'S APT - MORNING

Reg sends text and emails back and forth w/ mixed messages asking Rebbie not to come to interview

REG - JOB INTERVIEW BIN

EXT. STREET NEAR REG'S APT - MORNING CON'T

Regina rushes to not be late to interview

REG - JOB INTERVIEW BIN

INT. BUS - MORNING CON'T

Reg reviews interview material.

- our species will die out w/in 1000 yrs, so why am I taking this (interview) so seriously?

REG - JOB INTERVIEW BIN

EXT. INTERVIEW BLDG - MORNING CON'T

Regina straightens up her outfit before heading inside.

REG - JOB INTERVIEW BIN

INT. INTERVIEW BLDG - MORNING CON'T

Regina walks through large lobby / corridor, to interview.

- another shot of Reg walking down bldg lobby corridor 14:23:27:02

REG - JOB INTERVIEW BIN

INT. SIDE ROOM IN INTERVIEW BLDG - AFTERNOON

Post interview, Regina debriefs.

- when you go for exec assistant jobs, they want you to serve them, don't care about your outside goals
- part if ne wants a job that's beneath me.
- part of me feels pretty limited by this bpd thing. what if i have a breakdown, i don't seem to be able to get alon w/ people...
- to be successful, you don't need to be smart...
- I was thinking, it's more important for rebbie to film me than for me to get this job
- you're not filming me chewing gum, are you? Cause it's very trailer park....
- didn't get hired on stipend on ny insight meditation ctr.
- I think unemployment is running out in a week, so I have to go down to the unemployment office...

REG - JOB INTERVIEW BIN

EXT. BARNARD CAMPUS - AFTERNOON

Reg revisits former location of Barnard job, from which she was fired.

- part of me wants to walk into my old office and say "hey...what's it like having a job all this time..."
- Never feel better than the person beneath you...
- Freaking out with the emails...
- I'd rather interview a nobody, than I'd feel on par.

REG - JOB INTERVIEW BIN

INT. GYM / STAIRWELL - AFTERNOON

Reg pays her gym membership.

REG - JOB INTERVIEW BIN

EXT. STREET - AFTERNOON CON'T

Reg heads home.

- that's a week's unemployment - referring to gym dues
- you know my upstairs schizophrenic neighbor who's been tormenting me for years? So, apparently she can't stand Justin's singing....

REG - JOB INTERVIEW BIN

INT. ELEVATOR - AFTERNOON CON'T

Reg in elevator with male neighbor.

REG - JOB INTERVIEW BIN

INT. 5TH FLOOR HALLWAY - AFTERNOON CON'T

Reg comments on man in elevator.

- Referring to guy in elevator - that's the guy who was so drunk I held a butcher knife to him.
- you can still see some dribble marks 'n shit. I said, "I'm not cleaning that"

REG - JOB INTERVIEW BIN

INT. REG'S APT - AFTERNOON

Reg decompresses from interview.

- finding work is hard

REG - JOB INTERVIEW BIN

INT. REG'S KITCHEN - AFTERNOON

Reg preps lunch. Wonders if she needs to be on anti-depressants.

- I wonder if I should get off anti-depressants.
- Is that normal, to be tired after an interview? Or, do normal people go play tennis after an interview, then go meet friends for dinner etc...
- job option: hanging out in grand central giving men blow jobs. I don't really know how to give a blow job, do you? I guess you would...

REG - JOB INTERVIEW BIN

INT. REG. BEDROOM - AFTERNOON CON'T

Reg eating lunch.

- I should take my pills
- Reg takes her pills

REG - UNEMPLOYMENT OFFICE BIN

EXT. ELEVATED TRAIN STATION - MORNING

Reg arrives at train station.

REG - UNEMPLOYMENT OFFICE BIN

EXT. HARLEM STREETS - MORNING CON'T

Regina walks to unemployment office. It's a long walk. **NOTE: Maybe we put audio of unemployment video over ftg...**

- Can we film me in front of the Columbia recruitment ctr? Columbia has African themed recruitment center that's just a lie.
- damn, it's not as close as I thought
- Sound byte: Oh my god....
- Where's my fucking unemployment office
- Uhhhh...and, here we go.
- Put that camera away

REG - UNEMPLOYMENT OFFICE BIN

INT. UNEMPLOYMENT OFFICE - MORNING CON'T

Cam concealed / only recording audio.

- Columbia says they hire women, minorities, and locals. And they're full of shit. And that's why I want to say this in front of their office, cause they're liars
- I'm here for my re-employment eligibility assessment
- I didn't have enough room to fill in all the jobs, so I have like 10 pages of jobs
- Reg to Reb: You never stayed a night in jail or anything did you? (Regarding rebbie saying to guy "I'm here to support"
- woman calling groups into room, reg saying "ahhh it's so degrading"
- Reg leaves: Follow you?

REG - UNEMPLOYMENT OFFICE BIN

INT. UNEMPLOYMENT OFFICE TEST ROOM - MORNING CON'T

- Live voice introduces herself to group gathered in room: You are here today because you have exhausted your 26 weeks of unemployment benefits.
- You just have to watch a brief video....
- Video: "In today's competitive job market...."
- Now that you have completed your 26 weeks of collection, you need to reassess your job plans
- Reg - w/ my luck I'll be last
- Reg: 90 minutes? +Oh my god ----> Reg approaches window = Iphone ftg - Reg is last one in room
- sitting here alone in this room, this sux
- sigh, this sux, oh jesus
- Iphone image: Reg bemoaning how she has to meet w/ someone less educated than her to tell her how to get a job etc...
- Reg asks: Am I still eligible for unemployment?
- Person says her unemployment is going to end soon -
- that's like really sad that I know where it is... - re. turning papers in at front desk
- Visual - A better way to find job

- I was asking case worker as many questions as possible so in case it was omni, you could get him - he didn't come forth w/ any information, I had to ask him everything.

REG - UNEMPLOYMENT OFFICE BIN

EXT. STREET - AFTERNOON, CON'T

- they've transformed and whitified this whole neighborhood and they're saying we want to support minorities w/in the neighborhood. They don't. That's a lie.
- Look at all these white tourists
- FUNNY - Reg bouncing head to music
- Guy appears and asks if Reg is a location scout... Another materializing person - she's doing a documentary on unemployed, out of work, out of luck people like me.

REG - UNEMPLOYMENT OFFICE BIN

INT. BUS - AFTERNOON, CON'T

Reg talks about trying to find employment

- That guy thought I was chipper about being out of work? I'm not chipper. Like he was judging me.
- Starbucks, whatever. But then I'd be making less money than if I had unemployment. How am I going to pay my mortgage?
- even though I didn't get a job this last year, I don't feel as though I increased my skills etc... what have I done to advance myself? Nothing. I could've spent it in a crack house.
- I don't want a real crappy job b/c I don't want people from work to walk in and see me.

REG - UNEMPLOYMENT OFFICE BIN

EXT. STREET - AFTERNOON, CON'T

Reg regrets the past year.

- I let a whole entire year of my life go down the toilet. There's no way...I could've finished my book by now, I really need to be fluent in Spanish, just laziness. What the hell kind of life~
- Reg crossing the street - What the fuck..?
- Fuckin' fuck. Shit
- Fuckin cigarettes. Uhhh
- I've been really lazy
- Reg walking up subway stairs
- Reg waiting on bench at elevated train station

JOHN GUNDERSON BIN

GUNDERSON INTERVIEW - B/W

Gunderson talks

- Everybody's different, I always feel I'm learning, it's very creative, I can't help but get very involved, so time goes quickly

- Gunderson tells story of how he got involved w/ Borderline patients - very interesting group of patient
- That article transformed my career, I suddenly became an expert on a group of patients who scared the bejeezus out of me.
- I got very well known on account of an expertise I didn't have
- **There was a push and pull to the patient - CUT TO Dance footage**
- There was the prospect that this person who's so appealing could turn on you so suddenly and attack you for your incompetence. CUT TO Reg. Dog trade footage tellin Rebbie what to do...
- It is a condition for people who grew up feeling they did not get their needs met. With the hope that if they could get their needs met in an exclusive relationship.
- Anxiety takes form of angry devaluation. All you said was a lie, I can't count on you, I never trusted you. It's under those circumstances CUT TO: Reg's emails to Rebbie....
- **Taking mental pain and converting it into something physical...that's my way of understanding this disorder - CUT TO: Reg trying to get physical in Asian Altercation**
- **Life is a great teacher - psychotherapy can accelerate the lessons that life teaches people. You can't sustain a relationship based on somebody will never disagree with....you have a built-in obsolescence CUT TO: Reg...I will fuck you up. Also said in some interview footage. Set up built-in decay of relationship between Reg & Camera / she will quit her role.**
- Patients have to settle for several less fulfilling relationships than one that's fully fulfilling. They feel they will never get what they truly need. The unusual borderline who can get into a truly corrective relationship. But it doesn't happen that often....Inherent in what I've said, is there's a lot of good luck.
- In the process of that corrective relationship, learns to internalize the idea of "basically, I'm okay"
- some of that is not unlike it is for most of us: you have to be pretty lucky to get a good partner in life...some of us are lucky, and some aren't.
- You have to learn to combine kicks with your kisses
- 3 diff phenotypes / sectors of psychopathology.
 - 1st most discriminating involves interpersonal relationships: intense unstable relationships - idealizing / devaluing. Over-involvement vs under-involvement. Fear of abandonment / rejection = fear of being alone. Core of disorder
 - 2nd - Affective lability / emotional dysregulation. Talks about ANGER...characteristically very reactive to a social context.
 - 3rd - Emptiness - something that developed from a longstanding sense of being neglected
 - 3rd sector of psychopathology belongs to behavioral realm -
 - deliberate self harm, recurrent suicidal ideation...borderline patients hurt themselves repeatedly...the more they do that, the more they are likely to kill themselves

- patterns of impulsivity - unsafe sex, drive out of control, bulimic etc..
- 4th realm / sector is cognition - lapses of reality testing.
- Paranoid ideas - occurs when a borderline patient feels alone. Reverse quickly when you put borderline person in social context.
- Disturbed sense of self - sense that self changes based on context. Ill formed and unstable identity. There's an argument that that's the blanket problem and everything else is subsumed under that. - **Cut to Kernberg.**
- These are people who have problems in multiple areas of psychopathology: interpersonal relationships, emotional regulation, impulse control. No other disorder has major problems in all three areas w/in same person. Genetic research suggests there's a latent inherent coherence to their integrating fact. Something integrates these 3. 2ndly, in practice, if you have somebody w/ severe abandonment fears who cuts themselves, there's an 80% chance they have it.
- Many people have the disorder, but they are officially dx'ed as having depression and bipolar disorder most commonly. More commonly the psychiatrist recognizes the disorder, but they don't diagnose b/c... Problem is, BPD trumps these diagnoses. Anti-depressants don't have much benefit for BPD. One explanation is the BPD person is depressed for good reason: they don't have a good life, good relationships... They have every reason to be depressed and medications aren't going to do anything about that. I'm not suggesting that there may be other mechanisms behind their depression, but
- Poly-pharmacy - it's associated w/ poor course. BPD patients who do well, use less medications. You've got a problem and you can take control of your life. Complex message which not everyone likes to hear but is true of BPD. Mentions Mary Zanarini here - **CUT TO: Mary Zanarini**
- **We have a dilemma in that we equate a brain disease w/ something that can be treated pharmacologically. And something that's environmentally caused can be treated w/ psycho-social treatments. That's too simple. BPD is more hardwired than depression... BPD does not have an FDA approved medication, that doesn't mean meds... I think a much more complex model is needed.... Psychiatry needs to move towards more complex models of tx. BPD has become major container for psychiatry's psycho-social conditions.**
- FUNNY - Well, if you're asking me about my age, I think that's illegal
- I've learned largely by experience. I originally followed **the model developed by Otto Kernberg**, but I found that, while I liked the theory then...in practice, it was too frustrating to Borderline patients --many can't stand the neutrality inherent in that treatment.
- No matter where you go, you're going to have patients w/ BPD --- common in your exposure.
- That's my mission, is trying to get all psychiatric training programs familiar w/ this disorder

- Many of them say that their parents are responsible for their probs - When we learned that there's a heavy genetic loading...when I got older, my interest in families became awakened.
- FUNNY - Whoops, I talked over you there. Bad. Baaaad....
- People can get better at managing stress - one of the ways DBT really was a powerful addition to our therapies. Helping people develop skills to managing stress w/out it undoing relationships/work lives.
- COHERENT NARRATIVE of how they got from here to present. Central to coherent/stable sense of self. Given due appreciation to how past events shape the present....Integrate that. I encourage every patient to write an autobiography. Tx objective = make sense of your life, feel that you can understand yourself. That's where I feel the reimbursement system should focus its attention. Those treatments should be considered for those who fail. That's necessary to helping someone move forward. **CUT TO: Reg's statement about how every good story is really about what's underneath the story. (Relationship betw Rebbie / Regina).**
- The younger you are in terms of getting dx'ed, the better your prognosis. -
- They live unhappy lives, quiet despair.
- Prevalence in general population - safest estimate = 2.6 - 2.7%.
- 50/50 in terms of men/women w/ BPD. The reason for my biased reporting is the male borderline end up in substance abuse settings & forensic settings.
- Marsha Linehan's history of having been so seriously self-mutilative, undoubtedly fueled her interest in developing treatments for self harm and preventing people from landing in longterm self-incarceration. The focus on external bx as defining feature of disorder may reflect lack of understanding about her inner psychology and how that related to the bx that troubled her and her treaters. That's a question I'd be interested in you asking her.
- We treated people w/ this disorder which made them worse and blamed patients, contributing to idea that this people are treatment resistant. Another source of stigma inherent in disorder is that it is something that is WHO THEY ARE, in a basic way. That makes it harder to adopt a disease model that person is afflicted w/ this "poor them", Cuts both ways. is both more damning, but by virtue of saying this has been shaped and can be shaped by environment and treatments, **gives person more hope about their basic humanity and about their ability to take control of their fate.**

REGINA INT 01 BIN

REG INTERVIEW B/W

- I took a klonopin and I want some wine b/c klonopin will not kick in for another 20 minutes.
- Reg sipping the the wine
- If I didn't have exams...if I'm in a hurry, that sets me off badly. Should I have gone to the gym/meditated/done deep breathing. yes. But, in lieu of that, drinking will work.
- I feel great. I don't care if it's the placebo effect, it works.

- I was in AA for 10 years. 10 yrs of sobriety is enough for anyone. I know that I am drinking to change how I feel at this moment. Thanks to AA.
- Klonopin on an empty stomach
- Reg reacting w/ spike to Valery.
- I feel exposed, I feel embarrassed.
- I don't think I cursed you out, did I? That's amazing.
- For the moment I'd like to sit cause I'm going to get totally wasted.
- The lights at CBS, WHERE I WAS FIRED, cause I had full blown BPD...
- So this is my good side, in case you wanted to know.
- It's just so cold out there....
- Should I take off my glasses. Here's glasses on, glasses off. Okay, so glasses on, there's a consensus.
- Don't make me look old, haggard or tired.
- Am I a difficult subject b/c I'm so....
- Can't believe I drank all of this...(long pause)...No, I just feel...Normal
- Please make me look pretty. Don't make me look old, don't show my thinning hair. Valery - your hair looks voluminous. Reg: Do I need lipstick? I want to look normal, but I don't want to look like I have no lips. CUT TO: Restalyne Treatment ftg...?
- Am I talking too much?
- I feel like Avedon is the same ilk as Andy Warhol - using people and not caring anything about them.
- You broke my sobriety. When I moved to NY, I was like, fuck this AA cultish bullshit...
- FUNNY Reg: Let me have you say your name, your age... Reg (in reaction to age request): Ohhh fuck. Why do I have to say my age... I'm agephobic.
- Like, I think it's nice to have a narrative thread, but this is your project...
- Okay, so... my name is Regina and I'm 44. I was diagnosed around 2.5 yrs ago. I started going to therapy at age 12...32 yrs. Got many dx's, none of which helped me, many of which were incorrect. I didn't get the help I needed until I found out I had this. I have to say, that I feel really frustrated w/ the therapeutic community and lack of understand of BPD and how it exhibits itself..... I had just been fired from another job b/c of my symptoms...I did research and I saw persoanlity disorders and I looked up Borderline Personality Disorder....it looked right to me...I asked my therapist at the time and he wouldn't answer me. Finally he answered and said, you may be borderline Borderline, you've been writing a book, masters degree, 10 year relationship therefore can't have BPD. B/c of that, dissolution of a couple more jobs and my relationship. I lost so much, I gave it him, I handed it to him and he denied that and said you don't have that. It messed up my life alot. I would've gotten help sooner
- I am depressed. I'm on anti-depressent meds, I'm anxious. I knew that I had more than depression....for me, I wanted to die every day of my life, I knew it was more than just depression.

- Eventually getting off medication, for me...even when I was on medication, I had these feelings of extreme rage that I could not control. Intuitively, I knew that was not just associated w/ depression.
- I really cannot answer whether this is biological b/c of pre-bpd that was growing w/in me, but...what's the question I'm asking?
- The first time I consciously tried to kill myself, I was around 5
- ...I knew death was final, by the way...
- I wish I had a diff family, b/c I was so unhappy. I didn't know how to problem solve.
- My way of thinking was, I can't do this, I'm doomed. **CUT TO: There is hope. But not for us.**
- Btw, I didn't learn b/c, whenever there were obstacles the default was suicide. **NOTE: Fonagy epistemic superhighway.**
- Reb: Can we talk about anger? Reg: sure, I'm very familiar w/ it.
- Cause if you're around me, there's problems...
- GOOD TRAIN STORY: I will use whatever it is to lacerate someone...anything... this was after puerto-rican day parade....so, I took it racial. You know, this is going to be a wilding...really it was me who couldn't control herself. Instead I made an issue b/c I didn't like her rolling her eyes at me. It felt, I was disrespected. I had to say a few derogatory things. It was not an anomaly
- Anytime I feel invisible & discounted, I snap.
- Now, when I feel people are behaving as they *shouldn't*, b/c I'm miss manners of NY city and really they need to know they're a piece of shit and not treat me that way...What I do now is I recognize that they're in their world...I reframe it mentally, **CUT TO: Reg on subway post 7 when we have tail end of her telling guy to go fuck himself.**
- When they get pissed I'm gonna get pissed and fuck em over and then it's gonna get real. And I'm gonna fuck it over.
- I know my mom has BPD. She's so fucked up.
- If you're not question your own reality against real reality, that becomes a problem. And that's why I don't have a relationship w/ my mom. Because, it is her nature to harm.
- I did not hack into my exes email, b/c she gave me the password, so that's not hacking. I went into my ex's email b/c she owes me money...and I saw emails from my mother saying bad things about me. My fave quote from my mother to my ex is "Regina is either a Dr. Jekyll or Mr Hyde, and neither is pleasant.
- My dog sucks, he shits everywhere and barks...my mom, in essence, said that about me.
- I'm unemployed so I'm not really in therapy. I can't afford therapy right now.
- Right now I'm not working b/c I lost my most recent job b/c I offended some people. I was there for 5 years b/c of my supervisor **(TIFFANY)**. I was not a good supervisor, I yelled at people who worked for me....You are obfuscating, I want you out of my office. You're engaging in subterfuge, 'get out, get

- out....” I feel sometimes that my emotional intelligence stopped at like the age of 3. At the age of 3 what do you do when you want something? You scream, you cry, you kick. And from 3 to 40 that’s all I did.
- One of the things that’s really painful for me is I feel like I never really reached my potential (THERE IS HOPE. BUT NOT FOR US.) I’ve lost a lot of jobs that I really enjoyed. Here I am at midlife, supposed to be at peak of career, I really should be much further along than looking for a secretarial position and, guess what, I’m really really hoping that I can reign in my anger and work w/ others.
 - The workplace....I think I’m kinda smart...I feel that people are obstacles, they’re enemies, and they want to hurt me. THERE IS HOPE. BUT NOT FOR US. My first reaction to most emails is, this person’s fucking me over...then I would have my boss come and read it, and she would read it totally differently. My reality is, “How could this person do this to me.”
 - Anytime I have an outburst, I feel shame.
 - By the way, fatal attraction, if Glen Close was a true BPD, she would have killed herself. We have 1 of the highest suicide rates of any disorder... POSSIBLE GRAPH ANIMATION.
 - When you spend years cutting and burning yourself, it’s not too big a leap to just cut a little bit deeper and kill yourself.
 - I haven’t cut myself...I’d be really ashamed to cut myself. At my age. I feel like that’s something for teenagers or people in their 20s. In a way, it’s a loss, what do I have left. I can’t cut or burn myself to relieve these difficult feelings. What I’ve found is I have to deal w/ these emotions in a different way, which means feeling them, and not reacting. CUT TO REG (Rape crisis night, at her apt) talking about how she misses cutting.
 - Is this what normal is, standing in line and being okay w/ it?I’m taking Klonopin and it’s helping me w/ my anxiety. One thing that really helps me is engaging in insight meditation. Able to be calm when someone on subway is making cell phone call, which pisses me off...My goal would be one day to be off klonopin b/c I know I’m physically addicted to it.
 - Feeling of rage, anger and helplessness. Every morning I wake up and it’s rumination...I’m really working on being in the now and in the present. It’s really hard to wake up and the first thought is, “life is shit”... If I didn’t have a roommate, no one would know if I died.
 - Can we turn that off for a second?
 - I didn’t think I was going to cry. I’m a very strong person.
 - I’m taskmaster w/ no dreams. I don’t know what I want b/c everything I’ve ever wanted was something I could never attain....I feel as though I had a lot of capabilities and desires and I actually think I could have sublimated a lot of my anger into that, but it kept being thwarted by my parents. I’m supposed to be something by now and I don’t. I feel I honestly will just go from 1 job to the next to the next, never being expert at anything. And, it makes me mad b/c I feel I had the potential to be so much more. My anger, b/c I thought everyone was going to hurt me. I never could see a human relationship

- where I wasn't going to be screwed. I had to vanquish my competitor and by doing so I created enemies in every job I had, and you can't succeed that way.
- Borderline - it means that you're traversing this very narrow path, that's what Borderline means to me.
 - I feel as though I have problems regulating my emotions and my reactions to them.
 - I would say that it was almost an addiction. I had so much rage...
 - Shows scars: I used to cut myself a lot and what was important about cutting myself was...I would get a razor blade and just cut. And when cutting wasn't enough, I started burning myself b/c the burn continues to burn for hours into your flesh. I felt that I needed to experience more pain. I was discovered by my father, so I started cutting inside my thighs...the whole point was to bleed. In that bleeding, it was letting go of the pain. The more I bled, the more the pain left me. **GOOD VISUAL - I would light candles, turn on specific music (Patti Smith)... I would cut myself until I had drained enough blood. It was like masturbation. I had to fire someone...Why did I have this scar? B/c I had to fire someone, and I felt so bad for taking away someone's livelihood...Btw, the ritual of it, to me, was sacred. I would listen to Patti Smith. Would absolve myself and the anger would leave.**
 - Multiple facial expressions... "How's my acting?" **Possible way to end film**

REGINA INT 02 BIN

REG INTERVIEW B/W

- I look horrible and my fat's hanging out...bullcrap
- a torture chair
- I like the electric chair, it feels good to me.
- good shot for Reg voiceover
- self conscious...well, cause I look like shit.
- Alright, shut up. I'll look in the lens, I'll look in the lens, alright, I'm doing it...
- Reb: What's working for you in doing this and what's not working for you in doing this? Reg: I don't like how I portray myself. When I reflect on my bx, I get really embarrassed. Is she trying to make me look like Beverly Hillbilly. Wow, I make myself look stupid, and I don't like it...I do look back and reflect, reflect on my life...I think I'm reflecting more, which could be a good thing or a bad thing.
- I don't have pix to look at after the fact, so I don't know how I'm being perceived. I feel as though I'm engaging in demeaning behavior.
- I don't like this whole loss of control thing, either. Who would.
- I'm bristly. I think the reason I was let go (from Barnard job)...When people leave me, they don't leave feeling warm. There were a few people that did not like me, b/c I didn't hide showing that I think they were incompetent. I

- gave my enemies alot of ammunition, which I've always done in every job. I think this is not an acceptable thing for a woman.
- Why were you banned from campus? I don't know why I was banned. I guess they thought I would shoot up the campus. Everyone is able to enter the campus at free will and yet I was banned. So, it's kind of hard not get this sense of bein screwed. No, I didn't ask. Pissed. For one thing, it's bad enough being fired, you're exiled. It's bad enough being let go, but don't ever come back unless you check w/ the head of public safety.
 - I am being fired by these inhuman women... (non mentalizing).
 - I've never engaged in any criminal activity. I've never engage in any sabotage...If I look at it too much, it gets me suicidal, b/c I feel like I don't fit in the world. Even when I had a job, I was always uncertain about what I wanted to have as a career.
 - I def feel as though I will never reach my potential. I don't think I will ever have a career that I will be able to shine in...I don't know how to channel....should I stop talking (NOTE: get rid of radiator clanging and it's a good shot of Reg pondering)
 - It's just really frustrating when you're my age and you don't know what you want to be. You can only start over so many times. People don't want to interview an old person for a starter job. It brings up stuff that I'm a bad person...
 - practicing mindfulness has helped me alot.
 - I did the DBT group twice...but the thing that helped me more so on a daily base is what I've learned from mindfulness and my Buddhist practice....They talk about tolerance and tolerating emotions. How do I tolerate something that's intolerable? Anicha...Impermanence. Everything is impermanent. Non attachment. I used to feel that my feelings were permanent, they will always be that way....
 - I want to die, I have 2 things to think about. That feeling will pass away. Not identify w/ it. Not say, I'm suicidal, but...feelings of suicide are arising.
 - I know for me, I have alot of problems w/ impulsivity, and it slows that down. It allways me to get a sense of separation from...instead of me just reacting...I am able to process what's happening...when you're meditating I want to scratch...resist that...you can feel the itchiness on your face, you can if you do it mindfully. Good example about not itching while meditating is a practice that increases non-impulsivity...allows me to not get into fights on the train w/ people.
 - About the jerkball who totally misdiagnosed me like so many other therapists in the past....Story of guy who refused to accept Reg's suggestions that she was Borderline. Incompetant therapy.
 - I was seeing this therapist...he talked to much about his boyfriend, he talked to much about Anna Nicole Smith...I was starting to get really frustrated...I was unemployed at that time too, I had just been fired from CBS...I had just tried to kill myself a few weeks before....Shrink: DO you always cry this much? Reg: Just when I get fired and want to kill myself.

- I also knew that I had extreme feelings of anger that I seemingly couldn't control...I somehow came across the criteria for BPD...It seems like I have a lot of the criteria for it...And he wouldn't answer me. Finally I was like, Do I or do I not....He said no...I felt a little relieved, but I also felt, "Darn, I thought I had it."...So many years of suffering could have been allayed. So much got screwed up by so many therapists doing so many wrong things. Just incompetence. A lot of regrets. It's a feeling of being failed by so many people. I think that there's an anger there. Anger, despair....So sad...
- I got to a point where therapy wasn't working, for so many obvious reasons and my relationship was in a bad way...and I just didn't want to live anymore. So, I made a decision that I was going to...find therapists that were psychiatrists from Ivy League schools...I got a few call backs...CUMC docs, the good news is, you're not bipolar. The bad news is we think you have Borderline Personality Disorder...You have a condition that is actually treatable...I was vindicated
- There was a lot of undoing of past malpractice from therapists...
- When I was diagnosed, I actually had hope. Unfortunately I shared my dx w/ my ex.....I haven't had an fMRI, how do I know if my brain is different...It gave my partner a sense of relief that she was right and I was wrong. I think a lot of people who get these dx, it's a mixed blessing. Hopefully you can make a better life for yourself. Then there's the other side where people's prejudices are confirmed. How ready people are to step aside from any responsibility of negative impact they had on you in your life...
- My mother always trying to find the label of the kind of crazy that I was

PETER FONAGY BIN

FONAGY INTERVIEW B/W

- all that's going on here, is these people don't have a language to talk about their thoughts and feelings, a language of thoughts and action that they all believe in.
- life is rubbish, for all of us... We all have negative experiences...if you don't have a good way of managing them...you end up doing crazy things.
- teaching people to talk about their thoughts and their feelings, is not really teaching...it's much more undoing some kind of a **block = VISUAL**
- normally human subjectivity is mediated by...a language for thoughts and feelings...what we say is a second order / symbolic representation....When you lose that capacity and no longer represent that primary subject stage, it's like the skin has been removed and the flesh is exposed (enlightenment drawings), you start to feel things immediately and powerfully...what is there to moderate those experiences has disappeared...what it leaves the person w/ is exposure to the slings and arrows of outrageous fortune, that none of us were built to withstand, and at that point, you do have to do desperate things to protect yourself.
- Exposure to immediacy of feelings. How does a symbolic representation develop? None of us have capacity to develop representation from w/in

- ourselves. It's an intensely social thing. In finding ourselves from someone else's mind, we find it in others. It's the combination of how we were thought about and thought about ourselves that becomes our subjectivity.
- I don't believe you are born Borderline
 - Run amok in own mind and do not check in w/ people enough
 - Tragically, there are those individuals who give up on relationships
 - **BREAKDOWN IN SUBJECTIVITY / INTERNAL NARRATIVE COLLAPSE - the tragedy of individuals w/ BPD is that they are not able to reliably do something that's so ordinary that everyone takes it for granted and no one gives them credit for how difficult it is most of us do naturally. Subjectivity = thoughts and feelings that motivate action.**
 - **CASTING DOUBT / MAINTAINING CURIOSITY** - particularly in context of intense attachment relationships, the bpd mind is not able to be aware of their own feelings or to judge how other people feel. A thought comes to mind and they can't put it in context of doubt - is it true? I am thinking this and therefore it is so.
 - **VISUAL** of mentalizing - excavating cave. Shining light around.
 - 3 instincts that contribute to behavior and abnormalities of experience.
 - 1st set of instincts to do w/ self preservation - aggression, sex.
 - 2nd set of instincts - attachment, relationship betw mother/caregiver and infant. Infant's need to be protected by caregiver and caregiver to trigger set of bx's that will generate attachment (in most primates)
 - 3rd instinct, communication = **ONLY SEEN IN HUMAN BEINGS** - essence of what's unique in people. Culture, how we pass on knowledge from 1 generation to next. No primate can do this. Mechanism for learning about culture = Epistemic Superhighway.
 - Mechanism for learning about culture = **Epistemic Superhighway**. We learn from certain people in certain contexts. Evolution had a real problem. It had to figure out who I could safely learn from and who is likely to mislead me and is going to tell me things that will make me take unnecessary risks...the group that made
 - the group that made you learn/listen, is the group that took an interest in you as a person.
 - epistemic is really the theory / nature of knowledge, of learning. We can't learn by imitation, b/c we would confuse situational w/ relevance to context. The teaching has to take place in interpersonal relationship.
 - Nature has made us open our mind under certain circumstances and close it under others...Our knowledge superhighway is open when we feel that someone is interested in us as a person.
 - Ostensive cues - makes someone feel that what we have to say to them is something that we need to learn...Unfortunately, through trauma/loss of faith in this interpersonal process, the epistemic superhighway can be blocked off b/c they are unable to profit from what people tell them. When superhighway is closed, no matter what people tell them re. reassurance, they are unable to make info relevant and generalizable. Then, we blame them for being

rigid. But, they have lost trust in us being honest communicators of info that is relevant to them. They are still able to listen/hear, but what they hear is something relevant to specific situation, not something they should internalize and generalize. **--THIS IS WHAT HAPPENED W/ REGINA.** How do we do this in the simplest way? By taking seriously their experience. Something that we are curious to understand. That we want to sit side by side w/ them. Through that stance of mentalizing, as it was modeled w/ them....I think that my attitude of having faith in what they say to me....They can open themselves up to learn from other people.. and that is part of re-engaging in a social world...

- I had a patient who set the entire dorm on fire. Some books.... eh...
- to have an overwhelming emotion and not know what it is, makes you feel a sense of isolation and loss...
- When you lose mentalizing, you also lose the capacity to know why you are doing things.
- What generates attachment is a need, and anxiety. It's fear....
- only human beings, where attachment has been hijacked to mediate development.
- Rebbie picking lint off Fonagy - "you know, Monkey's do this"
- No one's published this... so you will be the first. I know why it is, but nobody else will believe me...Mentalization is one of best established of human capacities, can break in all of us. Its fairly predictable when it can break: large groups (hard to mentalize when we're in a large crowd, as a consequence, large crowds are dangerous, you can forget what someone is feeling hence can perform atrocities. It breaks down when arousal gets beyond a certain point.
- Understanding a misunderstanding is the best kind of mentalizing that you can have. If we understand how it was that we came to diff points of view....Shortcuts about other peoples' bx are non-mentalizing, judgements etc...
- Hyper-mentalizing - investigating why someone does what they do w/out attaching it to actions. We get lost as there's no evidence to support the 'claim'. Earliest indicator of someone likely to become BPD is hyper-mentalizing...not making connection between thinking/feeling but trying to dig deeper into the mind.
- I'm dysthymic. Do you want me to say it on camera? I'm dysthymic....
- unmitigated negativity that happens in BPD
- This morning I woke up and I thought, "Yet again, Fonagy, you don't look so good...."you really look just a little bit off..what you have w/ people w/ bpd is the inability to put something aside as just a thought....What you feel about yourself/others is as concrete as a brick wall...undoubtable/real.
- It's like being in state of solitary confinement over years, compressed into seconds...the essence is that you can't put it back together b/c that's mentalizing.
- a narrative collapse

- when mentalizing disappears in a community, enabling itself to act badly in a community. The discrepancy between the richest and poorest of any society...the bigger the discrepancy a society allows between its richest and poorest, the more prevalent is BPD. A society that cannot think about its lowest 20% b/c it's likely undermined the families that sustain mentalizing etc.. and puts massive emphasis on 2 individuals, most often mother/daughter, who are most often charged w/ responsibility for teaching about mental states.
- What best predicts BPD is not a history of trauma, but a history of neglect.
- I think emotional sensitivity is not a sufficient construct to be a good mentalizer b/c it's about something....you have to be careful that you don't see it as a cause.
- I deeply and profoundly believe that without a network of relationships, it's impossible for a person w/ BPD to recover. And it has to be a network of relationships that are deeply mentalizing...to start feeling trust of the person...in addition to that, that person is then in a position to communicate suggestions....
- 3 things (for recovery (of mentalizing). 1. Mentalizing relationship/sense of being understood 2. things being profound 3. ability to take fresh look at lives but which person was closed to b/c they weren't mentalizing / had no trust. That new learning brings them to better sense of themselves / to trust/healing/recovery. Even w/out therapist, a change in social environment can move a person from a situation of mistrust to trust. To me, it's that movement that generates recovery. There we are, that's it, that's all it.
- I think that this society would be a better society if mentalizing was as important part of the curriculum in elementary schools as English, math....there's an awful lot of this that could be much better at this...we have given up the responsibility of the small community for teaching the offsprings to learn about each other as subjective entities and themselves as subjective entities.

MARY ZANARINI BIN

ZANARINI INTERVIEW B/W

- Hopefully as adults we develop and continue to develop
- we try to focus on that they have a disorder not that they are a disorder
- they also were fighters, they wanted to get better. they were awkward at it, but they wanted to get better.
- BPD's a slow moving disorder, but like growing up, once you get out of adolescence, you don't reenter it very readily.
- While almost 90% have achieved remission at 16 yr follow-up, only 60% have achieved recovery = good social and vocational functioning...it's the work area that 40% have not been able to attain.
- in psychiatry it's the only field in medicine where we care if you're employed or have friends, a cardiologist wants to stop you from having a 2nd heart-attack....we're looking for people to achieve a life worth living.

- predictor for good outcome - whether you're competent and if you feel heard.
- I got the idea of people being in terrible pain from my own patients. Not just subjective pain, but hyperbolic style...alot of bpd awkward interpersonal maneuvers are both efforts to let people see and hide the pain simultaneously.
- Emptiness (loss of subjectivity) is one of the forms of pain that bpd peeps suffer from, bot specific to bpd. It's always more intense than the depressives. Their affects are not as specific as their cognitions. A lot of intensity and multiplicity in their dysphoric affects...People w/ BPD can move around from being angry to fine to sad....
- low suicide rate (4.5%), obesity deaths due to aggressive polypharmacy. Medications which are not effective for BPD, adding 50-100lbs to a young woman's body are going rto have repercussions to her.
- DSM focuses on changing identity disturbance. I think BPD people have a consistently negative view of themselves. To live that way is very painful.
- The affective symptoms are the stickiest, hardest to remit. The impulsive ones remit the fastest. Tempermental symptoms of BPD tend to be slow to remit and they are the symptoms that get in way of psycho-social functioning. None fo the treatments are aimed att addressing the tempermental symptoms.
- You can't change someone's temperment, but you can teach them ways to get around it....they don't move forward in life in the way that they would like.
- All of the 4 manualized forms of BPD treatment are expensive to provide...TFP.
- They're determined, they're assertive. I think that's what gets them into so much trouble on inpatient units. Some of them are fighters, some are not, but they're all intriguing. It's hard to work w/ people who are in so much pain and feel so much shame for the pain.
- 78% of people have 8 yr remission.
- People w/ BPD have a choice w/ behavioral & interpersonal symptoms
- I'm attracted to these patients b/c they're fighters. They require alot of agility. Conflicts between wanting you to see their pain and wanting to hide it....They can take offense at heart at almost anything. Alot of their problems are about their use of language. They think they're being straight forward when they're not. ...I tried for 2 hours last night to say what I actually meant. It was so difficult.
- BPD patients are quick moving. All over the place and you better be prepared to at least let them know you're w/ them.
- Rebbie / Camus Quote: Beginning to think, is beginning to be undermined.
- Zannarini Camus quote: Well Camus also had another quote which is interestingly, pain which cannot forget, falls drop by drop upon the heart, until in our despair, against our will, comes the...to...comes wisdom through the awful grace of God and I think that's often true of these patients, that they

finally realize they've wasted some years in inappropriate treatments, inappropriate relationships.

- Sorrow is acknowledging that we once loved people, and now we've lost them. You start to see that someone is no longer Borderline when they're profoundly. **CUT TO:** Email of Regina talking about how she's afraid she will never be able to love someone.
- Possible story that sounds like Regina / smart funny, aggressive, wouldn't let herself feel sadness.....
- I would define a personality disorder as someone who's stuck in ways that are more acceptable for younger people, adolescents....has the best prognosis of all psychiatric disorders...most people are relieved to get dx.
- hyperbolic temperament - insistent and persistent that people pay attention to your pain.
- aggressive polypharmacy - no proof that polypharmacy is better than monotherapy...It's definitely not curative. People do not pay enough attention to side effects - weight gain. You only get one body. They're on twice as many as a person w/ schizophrenia. Help patient calm down, which make the treaters life easier.
- **I think the goal of therapy is to construct a tolerable life Narrative.** What makes you really take off is having something or someone to be grateful for. Freed up enough to get a life partner or get a job. Much better for people than therapy...they even pay you. Not w/ someone who's paid to be a guide. Mainly meant to free someone up to get a life.
- Psycho-education study - people who got psycho-education had reduction in impulsivity and stormy relationships. Low cost. It can spread nationwide quickly. Ethical place to start, when you get a diagnosis there's a lot of info. For BPD there's almost nothing that isn't pejorative. This provides you about the facts of their illness...It's a warning to people. Do you really want to gain 150 lbs or go on social security for life.
- Borderline patients are more emotionally labile than other people...BPD has a power and dignity all its own....what you're going to do w/ info is important, not the label itself.
- It isn't the name. It's us and how we respond to it.
- Your brain is a bio entity, your mind has spiritual quality. This is a disorder where you can pull for people by pulling for themselves. Meeting people where they are. Like a disorder of the spirit....As they start to get parts of their life back, their mood lifts...you've hit bottom and have to work hard to make things improve.
- I know people who actually won't treat people until they're not borderline - you have to promise me if I treat you you won't hurt yourself, you won't make a suicide attempt. I can't picture any other branch of medicine saying that to someone. **CUT TO:** Charlotte speaking of her shrink experience (Post OD bin).

- PTSD is a response any of us could have to an event no one intended to encounter. BPD is more a response to expectable things that happen over and over again and lead to serious illness... BPD's alot more complicated.
- Some people really don't realize that the mouth is not a cannon.

* * * * *

Appendix 5: Note Cards for 6st Assembly

